

P. P. 1947, ca. 738.

THE NONCONFORMIST

MUSICAL



JOURNAL

A Monthly Record

EDITED BY
E. MINSHALL.

No. 91.—JULY, 1895.

and Review.

PUBLISHING OFFICES,
44, FLEET STREET, E.C.
Price 2d.
Annual Subscription, 2s. 6d., post free

P. CONACHER & CO.,

ORGAN BUILDERS,

HUDDERSFIELD; AND 18, FLEET ST., DUBLIN.

(THE OLD FIRM.)

Perfect Mechanical, Pneumatic Lever, & Tubular Pneumatic Actions ARTISTIC VOICING.

SPECIFICATIONS AND ESTIMATES FREE ON APPLICATION.

Testimonial from Signor REMIGIO RENZI, First Organist at St. Peter's Rome.

"Invited by Sir Herbert Oakley to visit and to play upon the new Organ at the English Church, built by Messrs. Peter Conacher & Co., of Huddersfield (England), I have found that the Instrument is most valuable for perfection of mechanism, for spontaneity of touch, for excellence of the foundation stops, for sweetness of the reeds, and for the equal pressure of the wind.

"In these qualities the above-mentioned Organ is not only among the best to be found in Rome, but seems to me one of the best built in our days.

"REMIGIO RENZI,

"First Organist of the Vatican Basilica (St. Peter's).

"Professor of the Organ and of Harmony in the Academy of St. Cecilia, Rome.

"Rome, February 8th, 1894."

CONGREGATIONAL UNION OF ENGLAND AND WALES.

THE CONGREGATIONAL CHURCH HYMNAL.

Edited by G. S. BARRETT, D.D. Harmonies revised by E. J. HOPKINS, Mus. Doc.

Part 1.—Hymns. Part 2.—Chants. Part 3.—Anthems. Separate or in One Volume.

Words and Music. Crown 8vo. Parts 1, 2, and 3. Cloth, 5s.; Cheap Edition in Staff or Tonic Sol-fa Notation.

" " Demy 8vo. Part 1. Cloth, 5s. Parts 2 and 3. Cloth, 5s. Staff Notation only.

" " Medium 16mo. Parts 2 and 3. Cloth, 2s. 6d.; boards, 3s. Staff or Tonic Sol-fa Notation.

" Words Only. Complete vol. Parts 1, 2, and 3, in various bindings, from 8d. to 10s.

THE CONGREGATIONAL MISSION HYMNAL,

A New Hymn and Tune Book for Mission and Week-night Services.

Containing 300 specially selected Hymns. Edited by G. S. BARRETT, D.D. Harmonies revised by Sir JOSEPH BARNEY.

Published with and without Music, at prices from 1d. to 4s.

CONGREGATIONAL SUNDAY SCHOOL HYMNAL,

OR BOOK OF PRAISE FOR THE YOUNG.

A New Hymn and Tune Book suitable for Sunday Schools, Bands of Hope, and Special Services for Children and Young People

Containing 500 Hymns. Edited by G. S. BARRETT, D.D. Harmonies revised by Sir JOSEPH BARNEY.

Published with and without Music, at prices from 3d. to 4s.

Selections of Hymns on Sheets for Special Services are provided at 1s. net per 100.

All communications for complete Price Lists, or with Order and Remittances, should be sent to the Manager, Mr. H. THACKER.

PUBLICATION DEPARTMENT, MEMORIAL HALL, FARRINGDON STREET, E.C.

ENGLISH HYMNS.**Their Authors and History.**

BY THE

Late Rev. SAMUEL W. DUFFIELD.

Large 8vo, 683 pp., cloth, 12s.

FUNK & WAGNALLS COMPANY, 44, FLEET STREET, LONDON, E.C.

SUITABLE FOR ANNIVERSARY SERVICES.**"HUDDLESTON,"***The Prize Tune to "I think when I read";*

AND

"HIRK WALL,"*To "Press on, press on! a glorious throng."*

COMPOSED BY

ARTHUR BERRIDGE.

PRICE THREE-HALF PENCE.

"NONCONFORMIST MUSICAL JOURNAL" OFFICE,
44, Fleet Street, London, E.C.**VESPER TUNE.**

(Prize Composition.)

By W. HENRY MAXFIELD, Mus. Bac.

Printed on Thick Cards, in both Notations.

PRICE ONE PENNY.

**A Setting of the Lord's Prayer
for Congregational Use.**

By E. MINSHALL.

Stiff Cards, One Penny each.

"NONCONFORMIST MUSICAL JOURNAL" OFFICE,
44, Fleet Street, London, E.C.**WADSWORTH & BRO.,****Organ Builders,****35, OXFORD STREET, MANCHESTER,**

And at 181, UNION STREET, ABERDEEN.

Specifications and Estimates for New Organs,
Reconstructions, and Repairs sent on
application free of charge.**ORGANS CONSTRUCTED ON A PERFECT SYSTEM OF TUBULAR
PNEUMATICS, AND ON THE ELECTRIC SYSTEM.****TUNINGS CONTRACTED FOR IN ANY PART OF
GREAT BRITAIN.****SEVERAL GOOD SECOND-HAND ORGANS FOR SALE.****NICHOLSON & CO.,****Organ Builders,****PALACE YARD, WORCESTER.**

(Established 50 Years.)

Organs Constructed with Tubular and other
Pneumatic Action, also upon Mr. Hope-Jones'
Electrical System.Specifications, Estimates, Designs, and Testimonials sent
Post Free on application.

BY THE SAME AUTHOR.

LATIN HYMN-WRITERS**And their Hymns.**Edited and completed by Rev. R. E.
THOMPSON, D.D.

Large 8vo, 523 pp., cloth, 12s.

FUNK & WAGNALLS COMPANY, 44, FLEET STREET, LONDON, E.C.

PRIZE ANTHEM—**"O SING TO THE LORD A NEW SONG."**

By MATTHEW KINGSTON.

15 pages. Price 6d.

This Anthem contains a Chorus, Soprano Solo, Quartett,
Tenor Solo, and Final Fugal Chorus.

Admirably adapted for a Festival Service or Sacred Concert.

THE NONCONFORMIST MUSICAL JOURNAL Office,
44, Fleet Street, London, E.C.

Established 1869.

Telephone, 673.

**ABBOTT & SMITH,
Organ Builders, Leeds.**Organs built with "Electric," "Tubular Pneumatic," "Pneu-
matic Lever," or Improved "Tracker" Actions.**TUNINGS (Yearly or Casually).**A Practical Tuner visits London and District monthly. A
Large Number of Original Letters and Testimonials from
Eminent Musicians and the Clergy may be seen on application.

Send for "List of Organs" and Testimonials.

GOLD MEDAL

Awarded Bradford Fine Art and Industrial Exhibition, 1882.

JAMES CONACHER & SONS,**ORGAN BUILDERS,****Bath Street and Rook Street, Huddersfield.****Organs built with Tracker, Tubular,
Lever-Pneumatic, and Electro-
Pneumatic Actions,****Speciality—Colonial Organs.**ESTIMATES, SPECIFICATIONS, AND TESTIMONIALS SENT POST
FREE ON APPLICATION.

Please address all Communications in full.

**TO CHOIRMASTERS, CHORISTERS, AND THOSE
LEARNING TO SING.****THE ENGLISH PATENT CONCERTINA**is the best for training the voice; it excels all other musical
instruments; and its extreme portability and richness of tone
are not the least of the many advantages it possesses.**LACHENAL & CO.'S NEW MODEL
CONCERTINAS**can be made to suit the taste of the most fastidious in regard
to quality and tone, and are made from 48 to 68 keys in
Treble, Tenor, Baritone, and Bass, adapted for every descrip-
tion of orchestral music. The New Patent Bowing Valves,
as used by Signor Alsepi, render its intonation perfect.

THE * NONCONFORMIST * → MUSICAL * JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

No. 91.

JULY, 1895.

PRICE 2D.

Annual Subscription: 2s. 6d. post free.

By Special Appointment to H.R.H. the Prince of Wales.

NORMAN BROTHERS & BEARD, ORGAN BUILDERS, NORWICH,

Refer with pleasure to some of the principal Organs built by them in Nonconformist Churches.

HALIFAX: KING CROSS ROAD WESLEYAN CHAPEL.
LIVERPOOL: WELSH CALVINISTIC CHURCH.
LONDON: DR. STEPHENSON'S CHILDREN'S HOME, BONNERRD
LONDON: BAPTIST CHURCH, N. FINCHLEY.
GLASGOW: MARYHILL U.P. CHURCH.
NORWICH: ST. MARY'S BAPTIST CHAPEL.
NORWICH: NEW CITY CHAPEL.
NORWICH: CALVERT STREET CHAPEL.
CAMBRIDGE: ST. ANDREW'S BAPTIST CHAPEL.
PERTH, WESTERN AUSTRALIA: CONGREGATIONAL CHURCH.
PENZANCE: BIBLE CHRISTIAN CHAPEL.
IPSWICH: TURRET GREEN BAPTIST CHURCH.
SHREWSBURY: SWAN HILL CHAPEL.
BOURNEMOUTH: WEST CLIFF TABERNACLE.
WISBECH, CAMBS.: FREE METHODIST CHAPEL.
NEWMARKET: CONGREGATIONAL CHAPEL.
BEXLEY, KENT: CONGREGATIONAL CHAPEL.

HARVEST ANTHEMS.

Fear Not, O Land.

By ARTHUR BERRIDGE. Price 1½d.

Because the Lord thy God.

By W. HENRY MAXFIELD, Mus. Bac. Price 1½d.

Let the Earth Bring Forth Grass.

By ARTHUR BERRIDGE. Price 2d.

THE "NONCONFORMIST MUSICAL JOURNAL" OFFICE,
44, Fleet Street, London, E.C.

THE SUNDAY SCHOOL CHORALIST.

MUSIC FOR SCHOOL, CHURCH, AND HOME.

Specially Adapted for Sunday School Choirs, and for Anniversaries and other Festivals.

FOR CHRISTMAS.

1. Sweetly sang the Angels.
2. Merry Bells.
3. While the Shepherds kept their vigil
4. Carol, sweetly Carol.
5. Christ is Born.
6. See the Morning.
7. (Double Number.) Behold, I bring you good tidings. (*Antiem.*)
9. Father, who with Loving Eye.
10. Our Land for Christ. (Christian Endeavour Song.)
11. Strike the Iron.
12. The Coming Day.
13. Ups and Downs.
14. Carry the Standard. (Christian Endeavour Song.)

15. (Double Number.) The Beautiful Gifts of God.
17. O, sacred sight, behold the place.
18. Spring-time now is coming.
19. Evening shades are falling.
20. Earth is full of gladness.
21. Summer Flowers.
22. The sweet bright days are come again.
23. Once more the joy of Harvest.
24. Lord, Thou art crowning the year.
25. Christ's Knight.
26. Open stood the Gates of Heaven.
27. Standing at the Portal.
28. The Son of God goes forth to War.
29. (Double Number.) Hear us, Holy Saviour.

31. (Double Number.) Lord of the Harvest, Thee we Hail.
33. Sing to the Lord of Harvest.
34. Let there be Light at Eventide.
35. Bless the Lord for ever.
36. Pass it on.

JUST PUBLISHED.

37. The Clarion of Battle.
38. Day by Day.
39. O Summer, lovely Summer.
40. Anywhere with Jesus.
41. Serving the Lord.
42. Marching Song.
43. Trust and Obey.
44. We will follow Jesus.
45. Dear Book of Life.
46. Who is Ready?

Price per No. 1s. for 100; 8d. for 50; 3d. for 12; 1s. 6d. for 100 assorted.

Nos. 7, 15, 29, and 31 (Double Nos.), 2s. for 100; 1s. 4d. for 50; 6d. for 12; 3s. for 100 assorted.

London: SUNDAY SCHOOL UNION, 57 and 59, Ludgate Hill, E.C.

PIANOFORTES, AMERICAN ORGANS, & HARMONIUMS,

FOR CASH OR ON THE THREE YEARS' SYSTEM.

ILLUSTRATED CATALOGUE ON APPLICATION.

ORGAN SALOON, 57 and 59, Ludgate Hill, London, E.C.

ENGLISH HYMNS.

Their Authors and History.
 BY THE
Late Rev. SAMUEL W. DUFFIELD.
 Large 8vo, 683 pp., cloth, 12s.

FUNK & WAGNALLS COMPANY, 44, FLEET STREET, LONDON, E.C.

SUITABLE FOR ANNIVERSARY SERVICES.**"HUDDLESTON,"**

The Prize Tune to "I think when I read";
 AND

"KIRK WALL,"

To "Press on, press on! a glorious throng."

COMPOSED BY
ARTHUR BERRIDGE.
 PRICE THREE-HALFPENCE.

"NONCONFORMIST MUSICAL JOURNAL" OFFICE,
 44, Fleet Street, London, E.C.

VESPER TUNE.

(Prize Composition.)

By W. HENRY MAXFIELD, Mus. Bac.
 Printed on Thick Cards, in both Notations.
 PRICE ONE PENNY.

**A Setting of the Lord's Prayer
for Congregational Use.**

By E. MINSHALL.
 Stiff Cards, One Penny each.

"NONCONFORMIST MUSICAL JOURNAL" OFFICE,
 44, Fleet Street, London, E.C.

WADSWORTH & BRO.,

Organ Builders,
35, OXFORD STREET, MANCHESTER,
 And at 181, UNION STREET, ABERDEEN.

Specifications and Estimates for New Organs,
 Reconstructions, and Repairs sent on
 application free of charge.

ORGANS CONSTRUCTED ON A PERFECT SYSTEM OF TUBULAR
 PNEUMATICS, AND ON THE ELECTRIC SYSTEM.

TUNINGS CONTRACTED FOR IN ANY PART OF
 GREAT BRITAIN.

SEVERAL GOOD SECOND-HAND ORGANS FOR SALE.

NICHOLSON & CO.,

Organ Builders,
PALACE YARD, WORCESTER.

(Established 50 Years.)

Organs Constructed with Tubular and other
 Pneumatic Action, also upon Mr. Hope-Jones'
 Electrical System.

Specifications, Estimates, Designs, and Testimonials sent
 Post Free on application.

BY THE SAME AUTHOR.

**LATIN HYMN-WRITERS
And their Hymns.**

Edited and completed by Rev. R. E.
THOMPSON, D.D.
 Large 8vo, 523 pp., cloth, 12s.

PRIZE ANTHEM—**"O SING TO THE LORD A NEW SONG."**

By MATTHEW KINGSTON.

15 pages. Price 6d.

This Anthem contains a Chorus, Soprano Solo, Quartett,
 Tenor Solo, and Final Fugal Chorus.
 Admirably adapted for a Festival Service or Sacred Concert.

THE NONCONFORMIST MUSICAL JOURNAL Office,
 44, Fleet Street, London, E.C.

Established 1866.

Telephone, 673.

**ABBOTT & SMITH,
Organ Builders, Leeds.**

Organs built with "Electric," "Tubular Pneumatic," "Pneu-
 matic Lever," or Improved "Tracker" Actions.

TUNINGS (Yearly or Casually).

A Practical Tuner visits London and District monthly. A
 Large Number of Original Letters and Testimonials from
 Eminent Musicians and the Clergy may be seen on application.

Send for "List of Organs" and Testimonials.

GOLD MEDAL

Awarded Bradford Fine Art and Industrial Exhibition, 1882.

JAMES CONACHER & SONS,
ORGAN BUILDERS,
 Bath Street and Rook Street, Huddersfield.

Organs built with Tracker, Tubular,
 Lever-Pneumatic, and Electro-
 Pneumatic Actions,

Speciality—Colonial Organs.

ESTIMATES, SPECIFICATIONS, AND TESTIMONIALS SENT POST
 FREE ON APPLICATION.

Please address all Communications in full.

**TO CHOIRMASTERS, CHORISTERS, AND THOSE
LEARNING TO SING.**

THE ENGLISH PATENT CONCERTINA

is the best for training the voice; it excels all other musical
 instruments; and its extreme portability and richness of tone
 are not the least of the many advantages it possesses.

**LACHENAL & CO.'S NEW MODEL
CONCERTINAS**

can be made to suit the taste of the most fastidious in regard
 to quality and tone, and are made from 48 to 68 keys in
 Treble, Tenor, Baritone, and Bass, adapted for every descrip-
 tion of orchestral music. The New Patent Bowing Valves,
 as used by Signor Alsepi, render its intonation perfect.

THE * NONCONFORMIST * → MUSICAL * JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

No. 91.

JULY, 1895.

PRICE 2D.

Annual Subscription: 2s. 6d. post free.

By Special Appointment to H.R.H. the Prince of Wales.

NORMAN BROTHERS & BEARD, ORGAN BUILDERS, NORWICH,

Refer with pleasure to some of the principal Organs built by them in Nonconformist Churches.

HALIFAX: KING CROSS ROAD WESLEYAN CHAPEL.
LIVERPOOL: WELSH CALVINISTIC CHURCH.
LONDON: DR. STEPHENSON'S CHILDREN'S HOME, BONNER RD.
LONDON: BAPTIST CHURCH, N. FINCHLEY.
GLASGOW: MARYHILL U.P. CHURCH.
NORWICH: ST. MARY'S BAPTIST CHAPEL.
NORWICH: NEW CITY CHAPEL.
NORWICH: CALVERT STREET CHAPEL.
CAMBRIDGE: ST. ANDREW'S BAPTIST CHAPEL.
PERTH, WESTERN AUSTRALIA: CONGREGATIONAL CHURCH.
PENZANCE: BIBLE CHRISTIAN CHAPEL.
IPSWICH: TURRET GREEN BAPTIST CHURCH.
SHREWSBURY: SWAN HILL CHAPEL.
BOURNEMOUTH: WEST CLIFF TABERNACLE.
WISBECH, CAMBS.: FREE METHODIST CHAPEL.
NEWMARKET: CONGREGATIONAL CHAPEL.
BEXLEY, KENT: CONGREGATIONAL CHAPEL.

HARVEST ANTHEMS.

Fear Not, O Land.

By ARTHUR BERRIDGE. Price 1½d.

Because the Lord thy God.

By W. HENRY MAXFIELD, Mus. Bac. Price 1½d.

Let the Earth Bring Forth Grass.

By ARTHUR BERRIDGE. Price 2d.

THE "NONCONFORMIST MUSICAL JOURNAL" OFFICE,
44, Fleet Street, London, E.C.

THE SUNDAY SCHOOL CHORALIST.

MUSIC FOR SCHOOL, CHURCH, AND HOME.

Specially Adapted for Sunday School Choirs, and for Anniversaries and other Festivals.

FOR CHRISTMAS.

- | | | |
|---|--|---|
| 1. Sweetly sang the Angels. | 15. (Double Number.) The Beautiful Gifts of God. | 31. (Double Number.) Lord of the Harvest, Thee we Hail. |
| 2. Merry Bells. | 17. O, sacred sight, behold the place. | 33. Sing to the Lord of Harvest. |
| 3. While the Shepherds kept their vigil | 18. Spring-time now is coming. | 34. Let there be Light at Eventide. |
| 4. Carol, sweetly Carol. | 19. Evening shades are falling. | 35. Bless the Lord for ever. |
| 5. Christ is Born. | 20. Earth is full of gladness. | 36. Pass it on. |
| 6. See the Morning. | 21. Summer Flowers. | |
| 7. (Double Number.) Behold, I bring you good tidings. (Anthem.) | 22. The sweet bright days are come again. | <i>JUST PUBLISHED.</i> |
| 9. Father, who with Loving Eye. | 23. Once more the joy of Harvest. | 37. The Clarion of Battle. |
| 10. Our Land for Christ. (Christian Endeavour Song.) | 24. Lord, Thou art crowning the year. | 33. Day by Day. |
| 11. Strike the Iron. | 25. Christ's Knight. | 39. O Summer, lovely Summer. |
| 12. The Coming Day. | 26. Open stood the Gates of Heaven. | 40. Anywhere with Jesus. |
| 13. Ups and Downs. | 27. Standing at the Portal. | 41. Serving the Lord. |
| 14. Carry the Standard. (Christian Endeavour Song.) | 28. The Son of God goes forth to War. | 42. Marching Song. |
| | 29. (Double Number.) Hear us, Holy Saviour. | 43. Trust and Obey. |
| | | 44. We will follow Jesus. |
| | | 45. Dear Book of Life. |
| | | 46. Who is Ready? |

Price per No. 1s. for 100; 8d. for 50; 3d. for 12; 1s. 6d. for 100 assorted.

Nos. 7, 15, 29, and 31 (Double Nos.), 2s. for 100; 1s. 4d. for 50; 6d. for 12; 3s. for 100 assorted.

London: SUNDAY SCHOOL UNION, 57 and 59, Ludgate Hill, E.C.

PIANOFORTES, AMERICAN ORGANS, & HARMONIUMS,

FOR CASH OR ON THE THREE YEARS' SYSTEM.

ILLUSTRATED CATALOGUE ON APPLICATION.

ORGAN SALOON, 57 and 59, Ludgate Hill, London, E.C.

Professional Notices.

MISS EDITH HANDS, Holder of Parepa-Rosa Scholarship, R.A.M. For Concerts, Oratorios, and "At-Homes."—Address, 23, Burgoyne Road, Harringay, N.

MR. C. EMLYN JONES, TENOR, Pupil of Mr. Sims Reeves, Medallist R.A.M., of the Royal Choral Society Concerts, and **MADAME EMLYN JONES**, CONTRALTO, of the Royal Choral Society Concerts. For Ballads and Oratorio.—Address, 348, Kennington Road, London, S.E. Artists for an entire concert provided.

MADAME MINNIE JONES (Soprano).—For Oratorios, Church Solos, Concerts, At Homes, Banquets, etc., 30, Farrant Avenue, Wood Green, N.

MISS EDITH LUKE (SOPRANO), Associate Gold Medal, L.A.M., Leading Soprano, Christ Church, Westminster Bridge Road. For Concerts, Oratorios.—1, Algarve Road, Earlsfield, S.W.

MR. J. B. MELLIS (Tenor). Oratorio and Ballads; also "Glee and Concert Party" (any number). 1st Prize Crystal Palace, July 14, 1894.—22, Woodgrange Road, Forest Gate, E.

MISS ANNIE NORTHCROFT (CONTRALTO) 15, Bovingdon Road, Fulham. For Oratorios, Concerts, At Homes, etc.

MR. ALEXANDER TUCKER (Basso Profundo).—"Mr. Alexander Tucker is gifted with a noble voice, a real basso profundo; full, resonant, and sympathetic. In the technique of voice production, accent, phrasing, and emphasis, he leaves nothing to desire. Mr. Tucker possesses all the qualifications of a first-class artist."—*Nottingham Daily Express*, December 10th, 1894.—"St. Audries," Enfield, N.

MR. ARTHUR WILLS (BARITONE). For Oratorios, Miscellaneous Concerts, and "At-Homes."—1, Greencroft Gardens, N.W.

DR. F. J. KARN, Mus. Bac. Cantab.; Mus. Doc. Trinity College, Toronto: L. Mus. T.C.L., gives LESSONS personally or by post in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, ACOUSTICS, etc., and prepares for Musical Examinations. Latest successes: F.R.C.O., 1894; MUS. BAC. DURHAM, FINAL, Sept. 1893 (all Candidates passed), and FIRST EXAMINATION, 1893; MUS. BAC. CAMBRIDGE, 1892; MUS. BAC. LONDON, 1891; MUS. BAC. DUBLIN, 1891 and 1892; A.C.O., 1893; L.R.A.M. (Composition); Mus. Bac. and Mus. Doc., Toronto, 1893; Gold Medallist, 1893; L.T.C.L. and A.T.C.L.; Senior Local, R.A.M. and R.C.M.; A.R.C.M.; L.Mus.L.C.M. Special and individual attention given to Correspondents. Upwards of 300 Diplomas and Degrees and several Gold Medals gained by pupils. Terms very moderate.—Address, 70, Park Road, Haverstock Hill, London, N.W.

DR. ORLANDO A. MANSFIELD, Mus. Doc., T.C.T., F.C.O., L.Mus. T.C.L. and L.C.M., Torquay, PREPARES CANDIDATES, by Correspondence, for all Musical Exams. Over 70 successes annually. MSS. revised.

ORGANIST WANTED for Westbourne Park Chapel, London. Duties, two services on Sunday, and Wednesday evening service; also to train choir.—Applications, with testimonials and references, to be sent to Mr. A. H. Gaze, 50, Bassett Road, North Kensington, London, W.

ORGANIST AND CHOIRMASTER of Congregational Church in the North of London, desires additional engagement as Choirmaster. Experienced choral and orchestral conductor. Terms moderate.—Address J. H. Cuff, 8, Southgate Place, New Southgate, N.

PRIZES FOR FESTIVAL HYMN TUNES.
Four Prizes of £3 each.

MANCHESTER SUNDAY SCHOOL UNION.

For Conditions send Stamp to

MR. A. P. SMITH, 1, PICCADILLY, MANCHESTER.

Just Published.

HARVEST THANKSGIVING CANTATA.

For Solo Voices (S.A.T.B.), Choir, and Congregation.

Music composed and arranged by

GEO. SHINN, Mus. Bac., Cantab.

Time taken for performance about 50 minutes.

The first performance took place in Concert Room of Crystal Palace on June 19th by the London Sunday School Cantata Choir. Conductor, Mr. William Binns.

Paper Covers, 1s.; Paper Boards, 1s. 6d.;

Sol-fa Edition, 6d.

"The music is by Geo. Shinn, Mus. Bac., whose thoroughly good work needs no praise."—*Essex Herald*.

London: { **HART & Co., 22, Paternoster Row, E.C.;**

{ **SUNDAY SCHOOL UNION, 57, Ludgate Hill, E.C.**

SPECIMEN COPIES will be sent post free (for short time only) on the following terms:—Paper covers, 8d.; paper boards, 1s.—Address, **GEO. SHINN, 234, Stockwell Road, Brixton, S.W.**

THE LONDON COLLEGE OF MUSIC.

Founded 1887. Incorporated 1892.

7, GREAT MARLBOROUGH STREET, LONDON, W.

FOR EDUCATION AND EXAMINATIONS IN PRACTICAL AND THEORETICAL MUSIC.

PATRON - The Most Noble the MARQUIS OF CARMARTHEN, M.P.

BOARD OF EXAMINATION:—

HORTON ALLISON, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.

W. H. LONGHURST, Esq., Mus. Doc. Cantuar., F.R.C.O.

WALTER H. SANGSTER, Esq., Mus. Doc. Oxon.

A. J. CALDICOTT, Esq., Mus. Bac. Cantab., Principal Education Dept.

G. AUGUSTUS HOLMES, Esq., Director Examination Department.

F. J. KARN, Esq., Mus. Bac. Cantab., Vice-Principal.

EXAMINATIONS IN PIANOFORTE PLAYING, SINGING, THEORY, and all branches of Music, will be held in London and at 300 Provincial Centres in July next, when Certificates will be granted to all successful candidates without restriction to age.

Syllabus and Forms of Entry can be obtained of the Secretary, who will supply all particulars. The last day for entry is June 15th. **Silver and Bronze Medals and Book Prizes** are offered for Competition in accordance with the Regulations at the Examinations in April, July, and December.

Application for the Formation of Centres where none at present exist should be made to the Secretary, who will furnish all necessary information.

The **Diplomas** granted by the College are Associate (A.L.C.M.); Associate in Music (A.Mus.L.C.M.), Licentiate (L.L.C.M.), Licentiate in Music (L.Mus.L.C.M.), and the Diploma of Proficiency (D.P.L.C.M.). Regulations and List of Diplomates may be had on application.

T. WEEKES HOLMES, Secretary.

TO CHORAL SOCIETIES, CHOIRS, etc.—On receipt of One Shilling we send (post free) Sample Parcel of Effective ANTHEMS and GLEES, all seasons.—The Orpheus Music Publishing Co., Moorgate Arcade, London, E.C.

ATTRACTIVE MUSIC FOR SUNDAY SCHOOL ANNIVERSARY. Popular in hundreds of Sunday Schools, and highly approved by hundreds of Choirmasters. List free.—H. Buckley, Swadlincote, Burton-on-Trent.

ORGAN PEDALS FOR PIANOFORTES. From £6 15s. to £7 15s. Pedals and action complete are supplied, as above, by the inventor, Wm. Chinnock Dyer, Beresford Road, Norbiton, S.W. Send post-card for list, etc.

ORGANIST desires Re-engagement. Twelve years' experience; small salary; good organ.—Mr. F. Gardner, 3, Rydon Crescent, St. John Street Road, E.C.

Second Edition.

HARVEST CANTATA.

For Soli, Semi-Chorus, Chorus, and Organ. In Three Parts. Part 1, Seed Time; Part 2, The Harvest Field; Part 3, The Harvest Festival. The Words selected, arranged, and partly written by the Rev. J. M. GWYNNE OWEN. The Music composed by J. T. MASSER. The first edition was sold out in one month from publication. The music is not difficult, and is well within the power of any competent Church or Chapel Choir. Price One Shilling.

NOVELLO, EWER & CO.

Just Published.

THE LORD IS MY SHEPHERD. (A short setting of the Twenty-third Psalm.) Full Anthem (suitable for Festival and other occasions) for Alto Solo and Chorus. Composed by J. T. MASSER. The Anthem is tuneful and very effective, without presenting any great difficulties. Price Twopence.

NOVELLO, EWER & CO.

A SUPPLEMENTAL TUNE BOOK. Containing a Selection of 102 Hymn Tunes and Chants, compiled, arranged, and partly composed by J. T. MASSER. This selection consists almost entirely of Tunes of peculiar metres for Hymns to which formerly only Chants were sung, and comprises Tunes written by such well-known Composers as Sir Arthur Sullivan, Dr. Roberts, Dr. Nator, Dr. Bullinger, H. S. Irons, J. W. Hird, and others. Price Two Shillings.

NOVELLO, EWER & CO.

NEW ANNIVERSARY ANTHEM.

"I was glad when they said unto me."

By FRANK ROEBUCK.

PRICE FOURPENCE.

Sample Copy sent on receipt of rd. stamp.

HORSFALL & BAILEY, HUDDERSFIELD.

Great Successes by SAME COMPOSER:

"The Earth is the Lord's," 7th Edition ... 3d.

"Bless the Lord, O my Soul," 3rd Edition ... 3d.

"Give the King Thy Judgments" and Edition 4d.

Each of the four anthems in Tonic Sol-fa ... 1d.



THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW
Devoted to the interests of Worship Music in the
Nonconformist Churches.

EDITED BY E. MINSHALL.

PUBLISHED THE FIRST OF
THE MONTH,
Price 2d. | YEARLY SUBSCRIPTION,
Post free, 2s. 6d.
Editorial, Publishing, and Advertising Offices—
44, FLEET STREET, LONDON, E.C.

CONTENTS.

	PAGE
THE N.C.U. FESTIVAL	99
NOTTINGHAM NONCONFORMIST CHOIR UNION	100
EXPRESSION IN MODERN PSALMODY	100
MUSIC AT KENTISH TOWN CONGREGATIONAL CHURCH.....	102
PASSING NOTES	104
THE LONDON S.S. CHOIR	105
NONCONFORMIST CHOIR UNION FESTIVAL	106
SUCCESS IN A PUBLIC SINGER	108
PROPER CARE OF A PIANO	109
DENBIGHSHIRE S.S. UNION AND PSALMODY ASSOCIATION	109
NONCONFORMIST CHURCH ORGANS:—	
Mirfield New Connexion Chapel	110
SOUTH PEMBROKESHIRE CONGREGATIONAL UNION	110
ECHOES FROM THE CHURCHES:—	
Metropolitan	110
Provincial	110
REVIEWS	111
CORRESPONDENCE	111
TO CORRESPONDENTS	112
STACCATO NOTES	111
ACCIDENTALS	112

The N. C. U. Festival.

It gives us much pleasure to record another step forward in the work of the Nonconformist Choir Union. Those most competent to judge, say that in all respects the recent festival was in advance of all previous ones. The music was more difficult, but it was better rendered. Slips there were of course, and an occasional unsteadiness. But taking into consideration the fact that no full rehearsal was possible, that many hundreds of the singers had never been rehearsed at all, the result reflects credit upon the singers and upon their choirmasters.

The chief defect in the performance was the lack of sufficient regard to *p's* and *pp's*. It seems almost impossible to get a real *pianissimo* from the choir. The loud passages were excellently rendered, but the singers will do well to learn how to sing softly when called upon to do so. The cause of this fault is easily discovered. In almost every church, a comparatively small choir has to lead the praises of a large congregation. To pull along a dragging congregation, it is absolutely necessary that the choir should sing loudly, with the result that ultimately they almost lose the power of being able to sing softly. Another reason is no doubt that in so large a place as the Crystal Palace each singer is apt to

feel that unless he or she sings out, it will not be heard, forgetting that the multitude of voices, even whispering, will produce a good body of tone. We trust that in future festivals, the various choirs in their rehearsals will aim at getting the fine effect of singing softly when it is required.

The introduction of orchestral accompaniments was a new feature, and added much to the interest of the occasion. The combined bands of the N. C. U. and the Crystal Palace played admirably, though they were hardly strong enough to support so large a chorus. Another year, probably, they will increase in numbers, as the N. C. U. orchestra, under the careful training of Mr. Croger, promises to be a growing success.

For the first time the committee engaged the services of soloists, a change that evidently was much appreciated by audience and choir. The solos greatly relieved the heavy programme of former years, and we doubt not that they will form part of the proceedings regularly in future festivals.

It must be exceedingly encouraging to the officers and committee of the Union to see so much interest and enthusiasm on the part of the various choirs, choirmasters and organists. Still more satisfactory is it to know that the result of the preparation for these festivals is very beneficial on the ordinary church music. From all quarters, reports reach the committee that their efforts are producing excellent results. This is ample reward for much trouble and anxiety. Our hope is that the Union may still grow and become an increasing power for good in all our Nonconformist Churches.

We understand that the American church musicians, who are to visit England this month, will attend a service at Union Chapel, Islington, to hear the music there, as a specimen of Nonconformist Church music. This is a wise selection. There they will get an excellent specimen of refined and hearty congregational singing. We shall be surprised if some of our cousins do not go home with a desire to abolish the professional quartett singing, so frequently heard in American churches, and substitute for it the soul-stirring singing of a large congregation.

A correspondent writes us complaining of the way in which his musical service was cut down by a well known D.D., who was conducting the services on a festival occasion. He says:—"The week prior to services mentioned, I submitted to the rev. doctor a list of hymns for his approval. He made some alterations, and sent some of his own hymns for my perusal. Two of these were selected and printed. Then I wrote him again, and sent a revised and complete list of hymns, anthems, and voluntaries for both services, to which he took no exception whatever. What followed was this: At the morning service, during a fifty minutes' sermon, he sarcastically referred to the length of the psalmody, and made that an excuse for prolonging his sermon. Before the evening service he insisted on having some of the music cut out; so over went Stainer's anthem, "O clap your hands," and the concluding voluntary, to

the disappointment, of course, of a large congregation, to say nothing of the choir and organist, who had expended much time, labour, and money in preparing for the service. I would not complain of the doctor had he not been aware of what arrangements were made, but after one had sent him a full list of the services it seemed unreasonable for him to insist on alterations." We quite agree. Where an Order of Service is submitted and approved of it is hardly fair to those who have spent much time and trouble in making preparation to have their music cut out.

"Precentor" refers in the *Christian World* to our remarks concerning the music at Westminster Chapel. He is under the impression we suggested that the choir and organist should strike. Possibly the words "refuse to sing" might be so construed. We hasten, therefore, to say that we had no intention of urging such a step. What we wished to advise was a very strong and emphatic protest against the constant use of the wretched Sankey tunes. We cannot imagine circumstances under which we should take the responsibility of advising a choir to strike. "Precentor," while admitting that Sankey does not help his worship, thinks that Mr. Hurndall should have "a free hand in experimenting with various forms of worship." We quite agree. This is just what Mr. Hurndall has had, but his introduction of Sankey has certainly not been a success. We have no doubt that on reconsideration of the whole matter Mr. Hurndall will see that a rearrangement of the musical service will be a wise step. That he is anxious to fill the church, and make the cause a powerful agency for good in the neighbourhood, goes without saying. We heartily wish him God-speed in his efforts, but again express our own opinion that if he will inaugurate a really good musical service, he will find it not only an attraction to the place, but a means of grace to his congregation.

NOTTINGHAM NONCONFORMIST CHOIR UNION.

A MUSICAL service by members of this union was given on a recent Sunday afternoon in the Boulevard Congregational Church, which was crowded by an appreciative audience. The chair was taken by Mr. C. Flick in the unavoidable absence of the Rev. J. Irvon Davies (pastor), and the special choir, under the conductorship of Mr. W. Fisher, numbering 100 voices, sang the anthems "Great is the Lord" (Bruce Steane), "I will lay me down in peace" (Bates), Spohr's "God, Thou Art Great," and Mr. John Adcock's prize hymn-tune "Trinitas," in a musicianly style, the attack being excellent, and the light and shade carefully observed, conclusively demonstrating the useful character of the society's operations. The soloists were Miss Louie Savage, who sang in "The King of Love My Shepherd is," and "Calvary" (Rodney); Mrs. G. F. Turton and Mr. J. H. Barker, the latter of whom gave "Les Rameaux" (Faure), and "Rock of Ages" (Odoardo Barri), and also joined Miss Savage and Mrs. Turton in the charming trio of Nelson's "The Day is Thine." Mr. Fred Warren contributed two flute solos in his usual finished style "Romanza," (Prout), and

"Nocturne" (Burgmuller), both of which highly pleased the audience. Mr. C. Lynn, organist to the union, presided at the pianforte, accompanying throughout, and Mr. John Davis, hon. secretary to the N.C.U., at the organ. A collection taken in aid of the funds of the union, realised £3 12s., and the service was a great success, and a credit to the Nottingham Nonconformist choirs, who gave their services on the occasion.

Expression in Modern Psalmody.

By Orlando A. Mansfield, Mus.Doc.T.C.T., L.Mus.L.C.M., F.R.C.O., L.T.C.L., Author of "Hymn Tune Cadences," "Phrasing in Popular Hymns," etc., etc.

UNLIKE that of phrasing, the term "expression" is by no means peculiar to the science and practice of music. On the contrary it has a place among the technical terms employed in various arts and, in these connections, its meaning is more or less identical with that assigned to it in the present article. For instance, in mathematics an expression is a sign used to denote or graphically represent a given quantity. In painting or sculpture, expression is the representation of emotion or feeling in the countenance or attitude; while in rhetoric we should define expression as that manner of delivery or utterance best calculated to portray and heighten the effect of the facts brought forward by the speaker. Hence expression in singing may be defined as an attempt to reproduce and, if possible, intensify the varying sentiment of the poetry by the introduction of various gradations of tone, ranging from the broadest *fortissimo* on the one hand to the most delicate *pianissimo* on the other.

Presuming the desirability of singing with expression, and an earnest wish on the part of organist, choir, and congregation to secure this desideratum, we will first glance at some of the difficulties which have to be encountered. Of these the greatest is not lack of spirituality, for we have known people so deeply spiritual as to forget the existence of such a thing as sanctified common sense. Nor is want of musical training and artistic perception the greatest stumbling-block, for it is no uncommon thing to hear otherwise well-trained choirs and cultured congregations commit the most serious outrages against good phrasing and correct expression. In our opinion, the greatest difficulty to be overcome in the task of securing expression in church psalmody is thoughtlessness and want of reflection as to the real meaning of the words sung. Hence it is that we not only hear unexpressive singing, which is, perhaps, just tolerable, but we get distorted expression, which is simply intolerable.

But even in cases where there is a manifest desire to sing praises with understanding, the task of securing adequate expression is no easy one. In the first place, expression is an art, not an exact science, and you cannot lay down definite rules to which there shall be no exception; in fact, there is a certain amount of danger in laying down any rules at all. Then, in the performance of new hymns which have not been previously rehearsed, there is but little time for reflection, and an organist or a choir, by giving undue prominence to a subordinate sentiment, may often make nonsense of the meaning of the poetry as a whole. Further,

hymn-tunes, unlike anthems, are not furnished with marks of expression, and even when so provided, such indications are not applicable to every verse.

To overcome these difficulties several suggestions, all more or less impracticable, have been advanced. One, which has never received very much serious attention, and which refers more to the accompaniment of the psalmody than to its actual performance, was to the effect that the organist should use certain prescribed combinations to accompany particular sentiments. This method, while advantageous to the choir as directing their attention to the meaning of the words, would be far too mechanical for any artistic accompanist, and, as we shall see presently, references to particular subjects, such as death, heaven, or the future life, vary in expression in accordance with the meaning of the context.

Another method, having a more practical, and therefore a more serious effect for good or evil upon the psalmody, was that certain sentiments and subjects should have a fixed method of expression—e.g., all passages involving praise were to be sung *forte*, and all passages expressing prayer *piano*, while death and the shades of night were never to be alluded to save in a whisper, the latter allusion being sung *pianissimo* (sarcastically suggests Mr. Best) on principles connected with burglary.

But directly we begin to study the connection in which these sentiments or references occur, we see at once the absurdity of adopting an uniform expression for them all. For instance, the sentiment of praise does not invariably call for powerful singing, as all choirs should know who have sung:—

"I thank Thee more that all my joy
Is touched with pain;
That shadows fall on brightest hours,
That thorns remain."

Neither should all prayer be sung *piano*. Here is a petition in the words of Charles Wesley which surely implies "boldness and access with confidence":—

"Oh that we now might grasp our Guide!
Oh that the word were given!
Come, Lord of Hosts! the waves divide,
And land us all in heaven!"

With reference to death, the expression is entirely dependent upon the connection. Surely the following lines require a bold, rather than a subdued rendering:—

"In death's dark vale I fear no ill
With Thee, dear Lord, beside me;"

or again,

"Why should I shrink at pain and woe,
Or feel at death dismay?
I've Canaan's goodly land in view
And realms of endless day."

And yet both the C.C.H. and A. & M. mark the first line of both quotations *piano*!

But there are, of course, a vast number of cases in which the solemn subject of death should be treated with the utmost gravity. We quote one such passage, but here, as elsewhere, our readers will notice that

the expression is not determined by the word, but by the connection in which it occurs:—

(*pp*) "And when my dying hour draws near,
Darkened with anguish, guilt, and fear,
(*cr*) Then to my fainting sight appear,
(*mf*) Pleading in heaven for me."

Here we are in cordial agreement with the expression marks as quoted, with a slight exception, from the C.C.H.

But, unfortunately, we cannot give in our assent to the whole of the suggestions contained in any one hymnal. For instance, in Dr. Watts's lines,

"He sent His Son with power to save
From guilt and darkness and the grave,"

we should certainly have preferred "a joyful noise to the Rock of our salvation" rather than the *piano* rendering suggested by the C.C.H. Again, why should the line,

"God in Three Persons, Blesséd Trinity,"

from Bishop Heber's well-known hymn, be sung *forte* in the first verse and *piano* in the last? Surely it would be better to sing the words alike in both verses, either *piano* as denoting adoration, or *forte* as denoting praise, which latter rendering the connection seems to favour. Then, with regard to two other hymns, the production of ladies differing widely in theological beliefs, we are at issue with both the C.C.H. and the A. & M. Why should the lines,

"Nearer, my God, to Thee,
Nearer to Thee,"

be sung with a *diminuendo*? The ancient giant was fabled to have gained strength from his contact with mother earth, and surely Christians are not emasculated by contact with the Deity. Then, although Mrs. Alexander tells us that

"o'er the tumult
Of our life's wild restless sea

Jesus calls us,

"Saying, 'Christian, follow Me,'"

yet we are exhorted to sing the last three words softly, whereas we hold that the voice of Christ, if not powerful, must be penetrating, or it would not prevail over the tumult described by the poetess. Consequently the words uttered by the Voice should certainly not be sung *piano*.

But our quarrel with the orthodox method of expression is only when it appears to us to contradict the meaning of the connection. Here is a verse which even Mr. Best would admit to be one which calls for a quiet and devotional rendering:—

"Light of Lights! when falls the even,
Let it sink on sins forgiven!
Fold us in the peace of heaven,
Shed a vesper calm."

All words, however, are not so obvious as these. In fact, in some cases, the absurdity of the language and the confusion of the metaphors render accuracy of expression an impossibility. But, as this is more a question of literary style than of musical effect, we must be content with a mere allusion to it in the present connection. (To be continued.)



Music at Kentish Town Congregational Church.

ARRIVING fully half an hour too soon for the evening service on the 9th ult., we passed the time by making a slight survey of the immediate neighbourhood. It was one of the brightest of summer evenings, and one was struck by the throngs of humanity streaming along on tram, omnibus, and nature's own appliances, evidently bound for Highgate, or more likely still, breezy Hampstead Heath; and who should say them nay? Many of them doubtless were unable to get far away from their dingy and smoky streets during the week; why deny them this breath of God's pure air in bright, sunny June? It just made us wish we were going as well, and the great preacher, and the organ, and the choir too; why be cramped up between four walls? Why not the church really go out to the people on the hillside just for once? and let us have another "Sermon on the Mount" and a colossal choir declaiming "The heavens are telling"! If only a satisfactory arrangement might be made with the clerk of the weather what wonders might be wrought by a Sunday set apart for outdoor services—all the various little sects just joining hands and hearts, and shouting with one accord, 'neath heaven's blue arch, "All hail! the power of Jesu's name." But stay; we must not soar too high, or it will be difficult to get back to Kentish Town Road, even though the path to the church lies beneath a shady avenue of trees, and the sanctuary itself is mantled with green, in refreshing contrast to the whirl of the adjacent crowded thoroughfares.

History tells us that this was the first Nonconformist church in the parish of St. Pancras, and was formed in 1810. The present Gothic structure was built in the forties, and for twenty-six years its pastor was the Rev. J. Fleming, D.D., who was succeeded in 1880 by the Rev. T. McDougall Mundle; following him, in 1881 came the Rev. J. Wayman, and in November last the present pastor, the Rev. D. W. Vaughan, M.A., formerly of Manchester. Mr. Vaughan is now fairly settled, and seems very satisfactorily wedded to his flock. He is an earnest and thoughtful worker, and under his care church matters are prosperous and flourishing.

Owing possibly to trees outside, with much dark woodwork and several stained glass windows in the interior, the building contains far too much dim religious light to make its aspect at all cheerful; on the contrary, we must put it down as one of the most sombre-looking churches we ever entered.

The choir seats are slanted on either side of the pulpit, being only a trifle raised from the ground floor, and the organ presents a fine appearance raised on high at the back. The present three-manual instrument was built six years ago by Messrs. Hill and Son, some of the former organ being incorporated. It contains 26 stops altogether, —6 on the great, 9 on swell, 4 on choir, and 2 pedal, with 5 couplers. The tone is rich and musical, and is well suited to the requirements of the place, with the exception that the console is placed so far below the main portion of the organ that the performer finds it very difficult to judge the effect of his tone power.

The first paid organist, thirty-five years ago, was the now renowned Ebenezer Prout; since then several changes have been made in the appointment. During latter years the church has been fortunate in securing energetic and thoughtful workers, who have succeeded in making the musical services of very great advantage to its general welfare. The present organist and choir-master is Mr. George H. Lawrence (whose likeness we give), who has proved himself eminently suited to the office he so ably fills. Mr. Lawrence has had a good run of experience, which he has turned to good account. He began his musical career as a choir member, and deputised occasionally at the organ. His first regular appointment was at the Stratford Presbyterian Church, where he remained nearly five years. On removing to North London he took the organ at Wood Green Congregational Church, and thence to Kentish Town by invitation. Mr. Lawrence is an unostentatious and steady hard worker, seeking no other reward than the hearty co-operation of his fellow-workers in the development of a refined and stimulating musical service, which shall enable his fellow-worshippers to offer more devout, sincere, and joyful praises to their Lord and King.

Mr. Lawrence speaks of his choristers as a body of ladies and gentlemen eager and willing to work, and he says there is nothing like giving them plenty to do. The choir speak of their chief in most cordial and affectionate terms, and from what

observations we were able to make it would seem that the music of the church was never in a more flourishing condition than it is at present. The choristers total up to nearly sixty in all, and there is usually a muster of between forty and fifty. Their efforts are by no means confined to Sunday morning and evening services, as much work is undertaken apart from the regular duties. Special interest is taken in the occasional Sunday afternoon musical services, which always attract a large congregation. During the last few years have been performed Mendelssohn's 95th Psalm, Weber's *Jubilee Cantata* (with organ and piano-forte), Gaul's "Ruth," and "Messiah" selections twice, besides other miscellaneous programmes.

The choir is not only self-supporting, providing its own music by means of an annual ballad concert; but, further, is the means of helping the church financially, the collections at the special Sunday afternoon services being always given to some object connected with the church. The choir is also organising a stall in connection with a bazaar which is in preparation for next winter.

In February last this choir, with Park Chapel, Camden Town, took the initiative in organising a United Festival Service, in which eight local choirs joined under Mr. Lawrence's conductorship; "Hear my prayer" (Mendelssohn), and other items, were performed with much success. Last year a Sunday-school choir was organised by Mr. Lawrence to compete in a competition of the N.W. Auxiliary of the S.S. Union, when they won the banner with ninety-seven marks out of a possible 100. Thus it will readily be seen that our friends at Kentish Town are thoroughly alive, and deserve great credit for such generous aid to the church; the pastor and deacons no doubt feel grateful for such help. We must not omit to mention the good services rendered by the choir secretary, Mr. Alex. H. Richards, whose business-like efficiency is greatly valued. Good work is also done in many ways by Mr. Gebhart and Mr. Smerdon, the former as kind and genial a man as one could wish to meet, and the latter a perfect tower of strength to the choir.

Coming to the ordinary service music, we find in use the "Congregational Church Hymnal." At the morning service it is usual to sing a chant and anthem besides the hymns; and in the evening an anthem from the book, and also a sheet anthem for choir alone; amongst the repertoire of the latter may be mentioned Garrett's "The Lord is loving," Sullivan's "Hearken unto me," Roberts' "Seek ye the Lord," Rae's "My heart truly waiteth," and Woodward's "The sun shall be no more."

On the occasion of our visit the choir entered together as Mr. Lawrence was playing with devotional feeling the voluntary, "For my soul thirsteth for God" (Mendelssohn's 42nd Psalm).

The following hymns were sung during the service:—No. 520, "At even ere the sun was set;" No. 524, "Pleasant are Thy courts above;" No. 543, "Stand up and bless the Lord;" No. 537, "When the weary seeking rest." Anthems:—No.

75, "Jubilate Deo," and "O Gladsome Light" (Sullivan).

Mr. Lawrence has some bright, telling sopranos in his choir, who make a capital lead; the contraltos, too, sounded well, but we could have done with a few more vigorous and diaphanous voices amongst the tenors and basses, to have effected an even balance. Nevertheless, the "Jubilate" was accorded a good bright reading by choir and organist, together with not a few of the congregation. The other anthem was tastefully rendered, though Mr. Lawrence deemed it best to take it with an accompaniment, and though we missed the range of double F's from the basses towards the close, which, when heard, is always so effective—still, in all, it was pleasant to the ear, and makes a very effective addition to an evening service. It was sung during the offertory, which was taken before the sermon, according to the usual custom at this church. Instead of a second anthem it is sometimes customary to have a solo, we understand.

For an outsider to form a judgment of the congregational singing, perhaps no better selection could have been heard than these hymns previously mentioned—all were so well known, and such tried and trusty friends. The church was not full by any means; still there was a fair congregation, quite sufficient to swell out a good song of praise. In the first hymn, "At even ere the sun was set," there is not much room for great effects in light and shade until the last verse, "Thy touch has still its ancient power." The hymn as a whole has just a tinge of monotony about it, which may be relieved by ample variation in the accompaniment, just a little more, perhaps, than Mr. Lawrence was fain to supply; and in the first two lines of the last verse a little more pentecostal fire might have been infused with advantage, by organ and vocal powers as well. The two last verses in the second hymn might have been sung with a greater degree of fervency and gusto than was evinced; the last four lines of the hymn commencing "Sun and shield alike Thou art," make a fine vehicle for the emotions, and one can do with any amount of "bearing up" from the organ to incite a great outburst of noble song from the people. Mr. Lawrence wishing to give his choir a chance to be well heard, is, we think, a shade too sparing with his organ at times. We do not wish to advocate a continual noisy blast from the instrument, but we do like a touch of what we will term "thunder and lightning" when the occasion calls for it; just a "spur up" from the musical chief sometimes sets the blood flowing and the fire burning, so to speak, and whenever such takes place it is a hard matter for any man-made organ to drown the spirit which dwells in a congregation of 500 living souls—"On they go from strength to strength!" In the third hymn, "Stand up and bless the Lord," we thought the pace a trifle hurried and lacking in that majesty due to the grandeur of the sentiment; one feels disinclined to rush over a grand old hymn like this without telling it out with "all our ransomed powers"—broadly, grandly, and nobly!

inspired by the "living flame from His own altar brought."

Mr. Vaughan preached a sermon on non-attendance at public worship, and set forth many good and forcible reasons why we should not forsake the assembling of ourselves together.

As a concluding voluntary Mr. Lawrence effectively played Smart's March in G.

We bid our Kentish Town friends farewell with every assurance of our cordial appreciation of the good work they so much delight in, and trust under their new pastor all their efforts will be crowned with abundant success away down a long course of years.

Passing Notes.

It is no uncommon thing, as we all know, for an organist and his parson to fall out; but seldom has the matter been taken so very seriously as at Bristol recently, when a couple of eminent Q.C.s went hammer and tongs at a two-days' trial. In this case it was the precentor and the organist who had got into the toils of controversy. What precisely was the cause of the quarrel is not very clear, but the head and front of offending on the part of Mr. Riseley, the organist, appears to have been the revision of certain chants which interfered with Bristol "use" as conserved in the Cathedral. In any case the petition of Mr. Riseley prayed for remedy and redress against the Chapter, and to have it declared that he had been guilty neither of disobedience, insubordination, nor other fault within the meaning of the statutes. In the end the lawyers are apparently the only parties to benefit by the dispute; for although the judgment of the Court is at great length it leaves the vexed question as to the respective duties of precentor and organist practically unsettled. Mr. Riseley had his petition dismissed; and for the rest he surely did not need to go into court to learn that "if the organist would forbear from resenting every interference with what rightly or wrongly he naturally looks upon as his own special department, and if the precentor would treat the organist more as a co-operator than as a subordinate, the difficulties of the Dean and Chapter would be materially lessened, and the beauty of the Cathedral services would be heightened." It would have been much more to the purpose if the Dean and Chapter had drawn out some such set of rules as obtains at St. Paul's and Westminster Abbey, where the respective duties of precentor and organist are as clearly defined as they can possibly be. As it is, Mr. Riseley must go back to his work at the Cathedral more uncomfortable than ever.

The case is not without its interest for Nonconformist organists, inasmuch as it raises again the question whether it is desirable that the music of the church should be in the hands of two officials instead of one. On the whole, experience seems to teach that the divided control, however well it may sound in theory, fails sadly when reduced to practice. There are too many points on which a good organist and a good choirmaster may reasonably hold different opinions, and neither will, as a rule, allow the other's views to

be better than his own. Nor is it desirable on any ground that the organist should be reduced to the level of a mere machine working under the control of a choirmaster. "Good organists," says a writer on the subject, "must find it trying to play always the music choirmasters choose, and there must be friction sometimes. It must be equally objectionable, and likely to lead to unpleasantness, when a good organist finds himself obliged to adapt his accompaniment to the views of a choirmaster, whose ideas of light and shade and *tempo* are perhaps of the crudest." An organist cannot play a loud organ when the choir are singing softly. If the music is to be even tolerable, there must be accord between the singers and the accompanist; so that he must either accommodate himself to the views of the choirmaster—which must be annoying to an artist—or play to please the choirmaster at practice and himself on Sunday. If determined to infuse the correct expression into the music, he does the latter, the choir will almost certainly follow him, and what will follow both is sure to be serious unpleasantness with the choirmaster. No; let churches have organists who are good all-round men, and then there should be no need for precentors or choirmasters.

It is curious as well as interesting to note how the old instruments are creeping back to the churches. At St. Andrew's, Tarncombe, North Devon, for example, the bass viol has been re-admitted after forty years, played by the same hand, too, as it used to be. Again, at the Church of St. Augustine, South Hackney, a cornet, euphonium, and clarinet are regularly used on Sundays; while at Hallbankgate Parish Church, near Carlisle, the vicar conducts a little orchestra at all the Sunday services. It reminds us of the old days fifty years ago, of which Dr. Dale speaks in a recently republished paper. There were very few organs in the Nonconformist churches then; but there were plenty of viols and flutes and clarionets and double basses, and there was almost always what was called a "singing seat." Occasionally at anniversaries the singers sang what they hardly ventured to call an anthem—they called it a "set piece." The tunes that were popular in those days had many repeats; a large number of them were "rather riotous and rather vulgar," but some of them had a good deal of fire and passion, and the people joined in them with a gusto and a heartiness that you will seldom hear nowadays. We shall not bring back these old tunes, but it looks as if we were to bring back the old instruments into general use, and—who knows?—we may yet see the fiddlers in Westminster Abbey as Samuel Pepys saw them in the middle of the seventeenth century.

Nowadays I do not suppose there are many organists of such rigidly puritan tastes as Mr. John Hartley, who writes to a contemporary to condemn the playing of any "arrangement" whatsoever on the organ. Mr. Hartley manifests much concern at the predominance in recital programmes of other than "original" compositions for the organ; and he is even disturbed in mind because professional duty compels him now and again to play Mendelssohn's Wedding March and the Dead March in *Saul*. He tells us, in effect, that there

Popular Anthems

FOR CHURCH USE.

- Nº 1. "COME, LET US JOIN OUR CHEERFUL SONGS!" By W. HENRY MAXFIELD. $1\frac{1}{2}$ d
2. "TRUST IN THE LORD WITH ALL THINE HEART." By ARTHUR BERRIDGE. $1\frac{1}{2}$ d
3. "HOLIEST! BREATHE AN EVENING BLESSING." By FRANK MAITLAND. $1\frac{1}{2}$ d
4. "ROCK OF AGES." By CHAS. BUXTON GRUNDY. $1\frac{1}{2}$ d
5. "O BE JOYFUL IN GOD." By W. HENRY MAXFIELD. Mus. Bac. $1\frac{1}{2}$ d
6. "FEAR NOT, O LAND." (Prize Harvest Anthem.) By ARTHUR BERRIDGE. $1\frac{1}{2}$ d
7. "HOLY, HOLY, HOLY." By W. WRIGHT. $1\frac{1}{2}$ d
8. "THERE WERE SHEPHERDS." (Prize Christmas Anthem.) By W. WRIGHT. $1\frac{1}{2}$ d
9. "HE IS RISEN." (Prize Easter Anthem.) By J. P. ATTWATER. $1\frac{1}{2}$ d
10. "O LORD, I WILL PRAISE THEE." (Prize Anthem.) By ORLANDO A. MANSFIELD, M.D. $1\frac{1}{2}$ d
11. "BECAUSE THE LORD THY GOD." (Prize Harvest Anthem.) By W. HENRY MAXFIELD, M.B. $1\frac{1}{2}$ d
12. "ALL HAIL THE POWER OF JESU'S NAME." (Prize Anthem.) By ERNEST H. SMITH, ERGO.
13. BENEDICITE OMNIA OPERA. (Prize Setting.) By GEORGE H. ELY, B.A. $1\frac{1}{2}$ d
14. LET US NOW GO EVEN UNTO BETHLEHEM. (Christmas Anthem.) By BRUCE STEANE. $1\frac{1}{2}$ d
15. CHRIST IS RISEN. (Prize Easter Anthem.) By JAMES LYON. $1\frac{1}{2}$ d
16. SAVIOUR, BLESSED SAVIOUR By ERNEST H. SMITH, ERGO. 2d
17. AND GOD SAID "LET THE EARTH." Harvest Anthem By ARTHUR BERRIDGE. 2d
18. LET THE EARTH BRING FORTH GRASS. By ARTHUR BERRIDGE. 2d

MUSICAL JOURNAL OFFICE
44 FLEET STREET, LONDON, E.C.

"LET THE EARTH BRING FORTH GRASS."

Full Anthem for Harvest Festivals

composed by

ARTHUR BERRIDGE.

Gen: 1. II.

Ps: CXLV. 15 and 16.

Ps: XXIV. I.

Ps: CVII. I.

Published at 44 Fleet Street, London E. C.

Price 2d

Andante. M. ♩ = 96

Tenors and Basses.

Organ.

f quasi Recit.

And God said let the earth bring forth grass and the

herb yield - ing seed. And the fruit tree yield - ing fruit Af - ter his

adagio

kind whose seed is in its self up - on the earth. And it was so.

adagio

CHORUS.

Allegretto. M. ♩ = 112

Piano introduction for the chorus, measures 1-6. The music is in G major, 2/4 time. It begins with a treble clef staff with a whole rest, and a bass clef staff with a whole rest. The piano part starts in measure 1 with a half note G in the right hand and a half note G in the left hand. The melody continues with eighth and sixteenth notes, and rests, ending with a half note G in measure 6.

Piano introduction for the chorus, measures 7-12. The piano part continues with a half note G in the right hand and a half note G in the left hand. The melody continues with eighth and sixteenth notes, and rests, ending with a half note G in measure 12.

Vocal and piano accompaniment for the chorus, measures 13-18. The vocal line begins with the lyrics "all wait up - on". The piano part provides accompaniment with chords and moving lines. The lyrics continue: "The eyes of all wait... up - on Thee; and Thou giv-est them their".

Vocal and piano accompaniment for the chorus, measures 19-24. The vocal line continues with the lyrics "meat in due sea - son. The eyes of all wait..". The piano part continues with accompaniment. The lyrics conclude with "all wait up -".

on
up - on Thee and Thou giv - est them their meat in due sea -

son. Thou o - pen - est Thine hand, and sat - is - fi - eth the de -

sire of ev' - ry liv - ing thing. The eyes of all wait up -

all wait up -

on
up - on Thee and Thou giv - est them their meat in due sea - son. The

on

E. 53 M.

all wait up - on *rall.*

eyes of all wait... up on Thee and Thou giv - est them their

all wait up - on *rall.*

meat in due sea son.

a tempo *rall.*

Allegro. M. ♩ = 112.

The earth is the

f

Lord's, The earth is the Lord's, The earth is the

ff

Lords, and the ful-ness there of; The world, and
 they that dwell there in. The

mf

earth is the Lord's, and the ful-ness there of; The
 world, and they that dwell there -

ff

world, and they that dwell there -

world, and they that dwell there -

in. The earth is the Lord's, The

ff

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and moving lines.

earth is the Lord's, The earth is the

ff

The piano accompaniment continues with similar rhythmic patterns, including a prominent eighth-note melody in the right hand.

Lord's, and the ful - ness there.... of.

The piano accompaniment features a more active right-hand melody with sixteenth-note runs, while the left hand provides harmonic support with chords.

Praise ye the Lord; for He is good;

Piano accompaniment for the first system, featuring a treble and bass staff with a key signature of one flat and a common time signature. The right hand plays a continuous eighth-note melody, while the left hand provides harmonic support with chords and single notes.

Praise ye the Lord, for He is good;

Piano accompaniment for the second system, continuing the melody and harmony from the first system.

Praise ye the Lord.....

Piano accompaniment for the third system, concluding the piece with a final chord in the bass staff.

BRITISH
24 SEP 95
MUSEUM

is no need for playing "arrangements" since there are thousands of original compositions at the organist's disposal; but, as Dr. Peace cruelly retorts, he does not say how many of these "original" compositions are worth playing—at recitals at any rate. The truth is, that if we except the works of Bach, Handel, and Mendelssohn, there is very little organ music specially written that will compare with the best music *not* written for the organ. And in deciding what we shall play on the king of instruments, surely the great considerations are that the music be good in itself, and that it be capable of being made effective on the organ; or, as Dr. Peace puts it, we ought to look rather to the quality of the music than to the medium through which it is expressed.

Of course in this matter of arrangements there are several things to be considered. The arrangement must be skilfully done, the organ must be adequate, and the performer must be capable. Very often you will find that those who veto the playing of arrangements are men who fail from lack of one or more of these factors. For, as Dr. Peace remarks, arrangements are, on the whole, far more difficult to play than original music. To play a Bach fugue, for example, you require only fair technique and steadiness as to time. There is little change of registration needed, and little demand on one's artistic feeling. But look at some of Mr. Best's arrangements from the orchestral scores of the great masters. In his desire to lose as little as possible of the original, he very often puts in more than a single man can accomplish effectively and thoroughly—crowds a score of perhaps twenty staves into a score of three, instead of making a practical selection from the wealth of material. On this account his arrangements—and the arrangements of others in a lesser degree—are more difficult than organ music proper, and require a cooler head and a riper artist to do them anything like justice. But putting this view of the question entirely aside, there is no reason why the organist's *repertoire* should be limited because the writing of music for his instrument has been left to the lesser men. Several of the great composers were themselves arrangers, and even Rheinberger, whom Mr. Hartley places among the classical men, advertises his organ sonatas as also *für Pianoforte zu vier Händen*!

Man is a sociable animal, much given, as Sir Roger de Coverley remarked, to form himself into clubs. In Sir Roger's day there was a club of fat men and a club of lean men, a Hum-drum Club, where no member was allowed to say anything till midnight, and a Mum Club, where you must not say anything at any time; a Beef-steak Club, and a Twopenny Club, where every member was required to fill his pipe out of his own box. It was inevitable that sooner or later we should have a Composers' Club, and the institution has now been sprung upon us. According to its originator, the following are the lines upon which the club is to work: A list of subjects is made out for the year, each acting member forwards his composition to the Hon. Sec. by the 30th of the month (there is evidently no provision for February). The works are then sent to the first on a list of members made out for the purpose, who, after

criticising and voting, forwards the packet to the next on the list, and so on until it returns to the Secretary. Compositions are returned to the members at the end of the year, unless any marked for sale have found purchasers. The subscription for acting members is one shilling per annum, and for honorary members half-a-crown per annum. Hon. members have the option of sending in or not, but acting members are liable to a fine of twopence for each omission. Any surplus at end of year is devoted to prizes, awarded according to number of votes obtained. All members contribute under a *nom-de-plume*. Now, if any budding composer wants to become famous, here is his opportunity. Probably, as one of the "new" critics remarks, it is because we have no such associations at present that we have no composers whose works are good enough to be endured by the other members.

What do my readers think of that extraordinary exposition of the law of organ-grinding which Mr. Vaughan, the magistrate at Bow-street, made the other day? A trio of idiotic youths disguised themselves as Italians, and went into Norfolk-street, Strand, with a piano-organ on Bank Holiday. They gave special attention to a hotel-keeper, who was enjoying the quiet of the day in his parlour. He asked them to desist, but they only played the more demoniacally, and in the end they were given in charge. When the case came up at Bow-street they were dismissed. And on what ground? Because the hotel-keeper had no sickness in his house, and could not show that he had been disturbed in his business! Never did the law show itself such an ass. Practically the decision amounts to this, that if you are *not* sick, an organ-grinder may torture you till you are. If I had courage enough to disguise myself as an Italian and take in hand a street-organ, I should just like to try Mr. Vaughan's law on Mr. Vaughan himself.

J. CUTHBERT HADDEN.

THE LONDON SUNDAY SCHOOL CHOIR.

THE Annual Festival was held at the Crystal Palace on the 19th ult., and was again a marked success. The Juvenile Concert was thoroughly enjoyed by a large audience, the action song "Fairy Bells Ringing" being perhaps the most attractive item. Mr. J. Rowley conducted, and Mr. Horace G. Holmes was at the organ.

Mr. Luther Hinton, of course, conducted the afternoon concert, when a very interesting programme was given, all the pieces being sung in good style. Owing to ill-health, Mr. David Davies' place at the organ was taken by Miss Annie Laundry. Mr. David M. Davies conducted the instrumental pieces.

In the evening the first performance of Mr. Shinn's new *Harvest Thanksgiving Cantata* was given in the Concert Room by the London Cantata Choir, mustering about 250 voices. The singing of some of the choruses was remarkably fine. The work was well rendered throughout, and well received by a very large audience, who appeared thoroughly to enjoy the performance. The solo parts were sung by Miss Florence Armriding, Miss Annie Northcroft, Mr. Edwin Smith, and Mr. Robert Poole. Mr. Horace G. Holmes was at the pianoforte, and Mr. Shinn at the organ. Mr. W. Binns conducted.

The day's proceedings passed off most pleasantly, and showed increased interest and enthusiasm in Sunday School music.

The Nonconformist Choir Union Festival.

[BY A SPECIAL REPORTER.]

It required an effort to believe, as I sat among the audience at the Crystal Palace on June 15th, that the occasion was the seventh of its kind. The years fly so fast that it seems but yesterday that the Nonconformist Choir Union was first talked about, and no sooner talked about than an accomplished fact. Yet that is seven years ago; for the seventh time the Handel Orchestra has been filled with a gigantic Nonconformist choir.

In recalling former festivals, one is conscious of certain evidences of progress. The music selected for this year was on the whole of quite as high average difficulty as any that has been performed before. For the first time in the programme was included a complete "work," Spohr's cantata, "God, thou art great." Though not a masterpiece, and suffering from the disadvantage of a somewhat tame ending, the cantata is melodious and interesting, and gives scope for some effective chorus singing. This year, too, the Union was represented by its own orchestra, which, under Mr. Croger's direction, combined with the band of the Palace in accompanying the cantata and the excerpt from Mendelssohn, and in performing two orchestral pieces. The critic not gifted with supernatural powers would find it impossible to discriminate between the tones produced by the one band and those produced by the other. Let it suffice that the performance was quite satisfactory, and reflects much credit on the conductor; perhaps the hope may be hazarded that on some future occasion the band of the Union may feel strong enough to give the Palace band a holiday.

Another novelty was the inclusion of solos in the programme, an innovation amply justified. They imparted variety to the proceedings, and afforded a rest to the choir. Miss Emily Davies gave a splendid rendering of "Hear ye, Israel," for which she was loudly recalled. Miss Hands, too, in her Air from Gounod's "Faust," exhibited high vocal ability. Mr. Maldwyn Humphreys' solo, in "O come let us worship," was excellently given.

There is one point, as it seems to me, in which the festival of the Union has not made much progress. The audience, though larger this year than at any previous festival, ought to be more numerous. Whatever the reason, most of the enthusiasm at these festivals is confined to the choir, and that the choir is enthusiastic may be proved by a glance at the names of the towns from which its contingents come. It is distinctly a pity that their admirable efforts are not rewarded by more genuine and hearty marks of appreciation from the audience.

To take the proceedings of the day in order. At twelve o'clock began the choir competitions in the concert room. The choirs came upon the orchestra in turn, and sang first a specified anthem, and then a part-song of their own selection, Dr. E. J. Hopkins being the judge. The performance of the several choirs was followed with considerable interest by a fair audience, each choir evidently having strong partisans of its own. In Class A, viz., choirs of more than twenty-six and less than forty voices, the prize fell to the choir of Emmanuel Congregational Church, Dulwich, under the lead of Mr. James W. Lewis. The set anthem was Cruickshanks' "Sing praises unto the Lord," and the selected part-song Benedict's difficult "Hunting Song." The prize choir is an excellent body of singers, the parts being well balanced, the tone good, expression carefully attended to, and attack perfect. Alone of all the choirs the tenors of this choir succeeded in correctly taking a chromatic note, and this by itself would place it higher than the choir of Mount Pleasant Baptist

Church, Northampton, which otherwise ran it very close. This being the third time in succession that the prize has fallen to the same choir, the challenge banner, presented by Mrs. Minshall, becomes its permanent property.

In Class B, for choirs under twenty-five voices, the prize fell to Hatherlow Congregational Church choir. The anthem in this case was Hiles' "Blessed are the merciful." The Hatherlow choir was manifestly superior to the other five competitors, though the first of them, Glodwick (Oldham), was somewhat handicapped, unavoidably, by the strains of the orchestra rehearsing, which penetrated into the concert room.

At four o'clock the Handel orchestra was almost completely filled with the singers who had come from all parts of the country to take part in this concert. How wide-spread are the operations of the Union may be seen by glancing at the subjoined list of the choirs taking part.

LONDON.

Orford Road, Walthamstow—Trinity Congregational.
Teddington—Baptist Church.
Bow—Harley Street Chapel.
Highbury Hill Baptist.
Kentish Town Congregational.
Junction Road Congregational Church, N.
Burdett Road Congregational, E.
Dalston—Mayfield Road Wesleyan.
East Finchley Congregational Church.
Clapton—Downs Chapel.
Waterloo Road, S.E.—Bible Christians.
Stoke Newington—Raleigh Memorial Church,
Bermondsey—Mr. Rendle's Choir.
Tottenham—High Cross Congregational.
Barry Road, Dulwich—Emmanuel Congregational Church.
Highbury Quadrant Congregational.
Camden Town—Arlington Road, Park Chapel.
Peckham—Avondale Road Unitarian.
Stoke Newington—Wesleyan Church.
West Ham Lane—Unitarian Church.
Upper Holloway Baptist.
Lancaster Gate, W.—Craven Hill Congregational Church.
Bromley, Kent—Congregational Church.
Forest Hill—Sydenham Baptist Chapel.
Islington—Unity Church.
Richmond—Duke Street Chapel.
Walworth—Browning Hall Congregational.
Poplar—Trinity Congregational Church.
Mr. Minshall's Mission Choir.
Maryland Point, Stratford—Trinity Presbyterian.
Holborn Viaduct—City Temple.
Limehouse—Coverdale Chapel.
Hackney—Old Gravel Pit Chapel.
Forest Gate Congregational, E.
Tottenham—Wesleyan Church.
S. Lambeth Road—Stockwell Baptist Chapel.
Balham—Congregational Church.
Manor Park—Congregational Church.
Gunnersbury—Wellesley Road Baptist.
Honor Oak—Mundania Road Baptist.
Fulham—Dawes Road Congregational.
Sydenham—Church in the Grove.

PROVINCIAL.

Hyde—Wesleyan Chapel, Norfolk Street.
Hyde—Union Street Chapel.
Ilkley—Congregational Church.
Rochdale—New Methodist Free Church, Spotland.
Hollingworth—Methodist New Connexion.
Liverpool—Nonconformist Choir Union.
Hyde—Zion Congregational Church.
Rochester—Vines Congregational Church.
Royton—Congregational Church.

Blackpool—Union Baptist.
 Ringstead—Baptist and Wesleyan.
 Haslingden—Trinity Baptist Chapel.
 Bedford—Bunyan Meeting.
 Rochdale—Shawclough New Methodist Free Church.
 Hyde—Methodist New Connexion, George Street.
 Oldham—Nonconformist Choir Union.
 Burnley—Wesleyan Chapel, Accrington Road.
 Bolton—Congregational Church, Mawdsley Street.
 Oldham—Pitt Street Baptist.
 Rushden—Old Baptist Chapel.
 Amptill—Union Chapel.
 Maulden—Union Chapel.
 Coventry—Nonconformist Choir Union.
 Burton-on-Trent—Nonconformist Choir Union.
 Thrapston—Baptist Chapel.
 Thrapston—Wesleyan Methodist, Denford.
 Bournemouth—Nonconformist Choir Union.
 Heywood—Heywood Lane Primitive Methodist Chapel.
 Chesterfield—Brampton Congregational Church.
 Denton, nr. Manchester—Hope Congregational Church.
 Blackpool—Victoria Street Congregational.
 Tunbridge Wells—Baptist Tabernacle.
 Sandy, Beds.—Baptist Chapel.
 Burley-in-Wharfedale, nr. Leeds—Salem Congregational.
 Walsall—Nonconformist Choir Union.
 Northampton—Baptist Chapel, Kislingbury.
 Bingley—Congregational Church.
 Sale—Congregational Church.
 Rochdale—Baptist Chapel Sunday School.
 Tonbridge—Wesleyan Chapel.
 Stockport—Nonconformist Choir Union.
 Blackpool—Adelaide Street Wesleyan Chapel.
 Oldham—King Street Baptist Chapel.
 Wellingborough—Congregational Church.
 Kettering—Nonconformist Choir Union.
 Tunbridge Wells—Mount Pleasant Congregational Church.
 Nottingham—Nonconformist Choir Union.
 Ipswich—Nonconformist Choir Union.
 St. Neot's—Nonconformist Choir Union.
 Blackpool—Adelaide Street New Methodist Free Church.
 Rochdale—Mitchell Street New Methodist Free Church.
 Otley, Yorks—Primitive Methodist Chapel.
 Petersfield—Nonconformist Choir Union.
 Coventry—West Orchard Congregational.
 Leamington—Nonconformist Choir Union.
 Hatherlow—Wesleyan Chapel.
 Glossop—Methodist New Connexion.
 Crosshills, *via* Keighley—United Methodist Free Church.
 Huntingdon—Trinity Church.
 Otley—Wesleyan Church.
 Rochdale—Zion Primitive Methodist.
 Rochdale—Moore Street Congregational.
 Rochdale—Methodist New Connexion.
 Windsor—William Street Congregational Church.
 Wetherley, Yorks—Wesleyan Church.
 Royston—Kneesworth Street Congregational Church.
 Swadlincote Baptist, near Burton-on-Trent.
 Raunds—Wesleyan Chapel.
 Coventry—Well Street Congregational.
 Armley, Leeds—Primitive Methodist.
 Hyde—Newton Wesleyan.
 Irthlingborough, nr. Manchester—Baptist Chapel.
 Burnley—Whittleford Chapel.
 Rochdale—Lowerford New Methodist Free Church.
 Darlston—Bell Street Primitive Methodist.
 Whitworth, nr. Rochdale—Market Street Chapel.
 Rochdale—Syke New Methodist Free Church.
 Northampton—Queen's Road Wesleyan.
 Northampton—Mount Pleasant Baptist.
 Northampton—Victoria Road Congregational.

Rochdale—Lowerplace.
 Chelmsford—London Road Congregational.
 Rochdale—New Methodist Free Church, Lowerplace.
 Penybryn—Wrexham Congregational Church.
 Blackburn—Chapel Street Congregational.
 Hastings—Robertson Street Congregational.
 Todmorden—Patmos Congregational.
 Rochdale—New Methodist Free Church, Smallbridge.
 Todmorden—Lineholme Baptist.
 Rochdale—Castlemere New Methodist Free Church.
 Blackpool—South Shore.
 Compstall, nr. Stockport—Primitive Methodist Chapel.
 Brierfield—Primitive Methodist Chapel.
 Rochdale—Providence Congregational.
 St. Helens, Lanc.—Congregational Church.
 Nelson, Lanc.—Carr Road Wesleyan.

It will be seen that London is not so strongly represented as usual, whatever be the cause. The numbers of the choir suffered no diminution, and it is pleasant to find choirs enthusiastic enough to travel such long distances solely for the purpose of sharing in this annual concert.

The following is a programme of the music rendered :—

Hymn "We praise, we bless Thee."
 (Sung to the prize hymn-tune, by J. Adcock.)
 Cantata "God, Thou art great." (Spohr.)
 Selection by the Band "Overture Prometheus." (Beethoven.)
 Prize Anthem "All Thy work shall praise Thee." (G. H. Ely.)
 Unaccompanied Anthem "I will lay me down." (Dr. Bates.)
 Solo "Hear ye, Israel." (Mendelssohn.)
 Miss Emily Davies.
 Solo and Chorus "O come, let us worship." (Mendelssohn.)
 Solo, Mr. Maldwyn Humphreys.
 Anthem "Great is the Lord." (B. Steane.)
 Distribution of Prizes, and Benedict's "Hunting Song,"
 sung by the Prize Choir, Emmanuel Congregational
 Church, Dulwich.
 Part Song "Two Cupids." (A. W. Batson.)
 Solo "Quando à te lieta." (Gounod.)
 Miss Edith Hands.
 Selection by Band "Cornelius March." (Mendelssohn.)
 Part Song "Hail, golden morn." (E. A. Sydenham.)
 Part Song "A Spring Song." (C. Pinsuti.)

The prize hymn-tune proved a most effective composition, each of the parts being interesting. It was at once manifest that the contraltos of the choir were weaker than the rest in tone power, which was a pity, especially in some of the later pieces, in which there were points of imitation. The other parts seemed well balanced, the soprano and tenor being clear and bright, and the bass exceptionally round and full. The cantata was on the whole admirably sung. I was in some apprehension lest confusion should arise from the somewhat awkward changes of time in the first movement, but the choir escaped that pitfall with wonderful success considering that it was composed of so many independent bodies, who had had no opportunity of combined rehearsal. That the voices entered with absolute precision at the change of time could not be claimed, but their approximation to such precision was a clear proof of careful preliminary training as well as of present attention to the conductor's beat. The charming duet was beautifully sung by Miss Hands and Mr. Humphreys, and the final fugue was rendered with vigour and astonishing precision. The cantata was well accompanied by the band, but the orchestration seems devoid of interest.

It is not necessary to criticise the performance of the rest of the choral music in detail. A few general re-

flections may, perhaps, fittingly close this report. It is evident that with such a large choir, and under the inevitable conditions, a nice attention to the finer shades of expression is not to be looked for. It would, indeed, be ridiculous to expect it; provided that an appreciable difference is made between soft and loud, the choir fulfils all reasonable expectations. Again, it is clear that the more straightforward and well-marked the music is, the better is the performance. Anything in which what may be called crankiness occurs is perilously near to breaking down. This was strikingly shown in the prize anthem, the first movement being sung almost perfectly; the third not so successfully, because of the successive entry of the four parts in points of imitation, on notes which some of the singers seemed a little uncertain about.

Another theory that struck one was the admirable effect of unison passages; the combined parts all lustily singing one strain has an invigorating influence which is not soon forgotten.

Lastly, it is curious that, taken all round, the part-songs have always been better rendered than the anthems. Of the seven annual festivals, I have attended five, and my experience has always been the same in this respect. The singers have always seemed to know the secular music better than the sacred, and the former has not been intrinsically easier than the latter. Can it be that at rehearsals the secular pieces are commonly sung without accompaniment, while the sacred music is always accompanied? It may be worth while to suggest to choirmasters that, as far as possible, they should drill their choirs in unaccompanied singing, and thus encourage them to rely on themselves and the conductor, and not on the organ or band.

A word of special praise is due to Mr. Arthur Briscoe for his organ accompaniments, which were well done under circumstances of more than usual anxiety and strain. Mr. Minshall conducted, as usual, and I will only say that when the choir is in a tight place, which might fluster many a man, he keeps cool and pulls his immense forces safely through.

The festival distinctly was a success; and the credit of it must be given, not only to the individual choirs which formed the chorus, or to the individual choirmasters to whom those choirs owed their training, but to the officials at headquarters upon whom falls the arduous labour of making and carrying through arrangements involving attention to a hundred and one details. Special mention must be made of the untiring energy of the highly esteemed Hon. Sec., Mr. T. R. Croger. His work in preparation for the festival was very great, but owing to his businesslike ability and his love for the cause everything passed off without a hitch. To Mr. Blandford, the Treasurer, and the members of the Executive Committee thanks are also due.

In the evening Mr. Blandford gave a recital on the great organ, which was thoroughly enjoyed by a large audience.

Dr. E. J. Hopkins has forwarded to the Hon. Sec. the following remarks on the competitions:—

Having given the names of the two choirs who have won the honours in this competition, I would like to say a few words respecting certain matters in the performance of the other choirs, in many respects so very excellent, to which attention might be directed, I think, with advantage.

In the anthem "Blessed are the merciful," where a whole beat note is followed by a rest, some of the choirs shortened the note, and so exaggerated the amount of silence. In his charming setting Dr. Hiles has been careful to denote where a two-beat, a single-beat, or a half-beat note was desired, and thus has

rendered any deviation from the text unnecessary; and those choirs produced the best effect who adhered to what was before them.

The sopranos of one choir, who did well in most respects, lessened the effect of their singing by approaching their high notes by an ugly *portamento* when singing *piano*. In the *forte* passages they attacked them with great distinctness and vigour.

I thought I should have been obliged to say a few words about the needlessly distinct provincialisms which emanated from some of the country choirs, but when the Londoners made their essays, some members indulged in cockneyisms so pronounced that it became evident that the game of throwing stones would be a hazardous one to commence. For instance, some of the sopranos would "sing praisis" instead of praises!

Nevertheless, the exhibition, taken as a whole, was much in advance of one I had the pleasure of listening to not many years ago.

EDWD. J. HOPKINS.

Success in a Public Singer.

If one can judge by the material drafted into the various academies and musical institutions, there seems to be no lack of good voices, and certainly no lack of capable professors. Yet, in perhaps ninety-nine instances out of every hundred among the many aspirants to the noble art of song, their efforts meet only with bitter disappointment and failure.

Why is it that a larger number do not succeed in making some position for themselves, when apparently everything appeared easy and conducive to success at the start? It is a noted fact that every year our many musical institutions are turning out professional vocalists by the hundred; but only a small minority succeed, or are even heard of after a season or two. What becomes of all those who have spent many years and much money on the cultivation of powers that, when put to the test, are found unequal to combat with difficulties unthought of before, and which soon prove to them how entirely unfitted they are for the life they have chosen and fondly hoped to succeed in? Voice and musical ability are, of course, indispensable, but a great deal else is necessary to insure lasting success; and no one can tell what his powers really are until confronted with a large and merciless public audience.

Success appears easy enough to the uninitiated and ignorant, but is it so easy of attainment? Ask anyone who has climbed the ladder of fame, if the first dozen steps were not beset with many difficulties. But they found themselves in possession of the right weapons to fight with, which helped them to surmount and to conquer all obstacles. There is no royal road to fame; and there are very few real successes that have not been earned by dint of much hard work, perseverance, and indomitable courage. It is a simple matter to criticise, and every one is ready enough to do that. The majority criticise mercilessly, especially those who are not capable of forming a right standard of what is really good or bad.

An artist must be prepared to meet and challenge criticism, which he can do only by being in possession of those attributes which go to make up the genuine article. Then you must have the secret, the magnetic influence, of pleasing or of laying hold of the minds of your audience by a supreme force in yourself, which,

analyzed, is only to be possessed of a combination of powers that, ruled by personal will and exercised in the right direction, will make others believe in you.

What is the combination required to produce an artist of the first order? It is, to start with, the golden gifts of voice, pure and beautiful in tone, and a true musical ear. Then comes the artistic temperament, with its many attributes—its ready sympathy and intense susceptibility to every phase of feeling; its nervous force and imagination, which supplies creative power and poetic conception, without which a singer would be a machine or the mere recipient of the ideas of another; a cultivated natural intelligence, and enough dramatic instinct to insure a ready appreciation of the true meaning of the music and text to be interpreted; vigor of physique and of will, the former to insure the necessary power of endurance to resist the constant and tremendous strain made upon it, and the latter to provide the necessary stimulant to courage, without which no one can face an audience.

Nerve is one of the indispensable requisites. Many a public career has been ruined through lack of it, when a singer appeared to possess every other qualification necessary to success. There may be a very select and fortunate few who do not know what it is to be troubled by that tormenting fiend, nervousness; who are born with a rare and comfortable confidence in themselves, not easily shaken or disturbed. The really artistic temperament is highly strung and nervous, but it must be counterbalanced by an amount of will-power and determination that will enable a person to control his feelings sufficiently and to prevent any possibility of his feelings controlling him. To those people coupling an artistic temperament with an iron physique, it is quite possible by force of will to gain a complete mastery of themselves; but it is those of a more delicate organization who so often get worsted in the battle of nerves, because they waste so much animal force over their exhaustive efforts to gain self-control, that the remaining strength is not equal to the further exacting demands required of them.

The best advice to those whose nerves get the upper hand is to give up all idea of a public career. If their own will fails to gain a mastery, there is no other certain or possible cure for nervousness, and it is a proof that their temperament is not fitted to bear the strain. Forcing it to do what it revolts from would only be such exquisite misery that the comparatively poor compensation of making a name is scarcely worth while. A beautiful voice is a divine gift, and carries influence and popularity wherever it goes. For first-class talent there is always room; and a superlative degree of excellence is sure of ultimate recognition, because so few persons possess that rare combination necessary to produce an artist capable of taking front rank. Mediocre talent is common enough; and since musical education has made such gigantic strides, every year will make it more difficult to earn a substantial living.—*Vocalist.*

It is with much regret we announce the death of Mr. J. A. Birch, so well known to many of our readers as conductor of the Temperance Festival Concerts.

Proper Care of a Piano.

A MUSICAL instrument may be regarded in the light of an exotic, costly, and requiring constant and careful attention. It also like a race-horse; the better its treatment, the more it responds to the hand, and even in the evening of its old age is a thing of beauty, with a past record of great things accomplished.

Frequently, alas! though, a costly and beautiful piano grows worthless and tuneless because it is neglected. Like a race-horse also it needs to be kept covered after use.

In frosty weather especially always close it when not in use, and, if possible, throw a cover over it. Keep in a moderately warm room not too near the source of heat, and let the temperature be even; not cold one day, and hot the next, but warm all the time, say sixty or seventy degrees the year around.

Always place the piano against an inside wall, and a little out from it.

Shun the itinerant tuner who comes unrecommended, and of whom you have no previous knowledge. As soon trust your own ills to a quack as your delicate, high-strung instrument to an ignoramus who had much better be shoeing horses or sawing wood, than meddling with pianos.

Do not allow children to drum on it. True, Professor Banghard may expend a like amount of strength upon its keyboard—I doubt if it thoroughly enjoys either treatment. But if the right keys are struck, it will not affect it, nor you, so seriously as where children amuse themselves, and wreck the Christian tempers of all listeners but those of their fond mammas by their soul-distracting sounds.

Resolutely avoid littering the tops with bric-a-brac, for it unquestionably affects the tone.

A well-known maker recommends frequent wiping of the case with a chamois skin wrung out of tepid water; and where the case is very highly polished, and dark, this is not only necessary, but productive of good results, and little else will answer to remove the dust that settles resolutely in the rightly named fret-work.

But if you are afraid to try this, and you want to remove finger-marks and blue mould, take salad oil and vinegar—two tablespoonfuls of oil, to one of vinegar—and rub on a very little of this mixture, and with vast perseverance, mighty muscle, and a soft woollen rag, rub until your arm threatens to drop from the socket, then survey your work with a critical eye, and you will doubt less pronounce the result good.

DENBIGHSHIRE S.S. UNION AND PSALMODY ASSOCIATION.

THE Annual Festival was held on Friday, May 31st, in Chester Street Chapel, Wrexham. The afternoon was devoted to Sunday School matters. In the evening the choir sang the music that had been specially prepared, including Bamby's "Abide with me," which was expressively rendered. Mr. Frank Allmand, the organist of the chapel, accompanied with his usual skill, and Mr. Minshall conducted. Mr. W. W. Coulson presided, and gave a very interesting and practical address to the singers and audience.

Nonconformist Church Organs.

THE METHODIST NEW CONNEXION CHAPEL, MIRFIELD.

Built by Jas. Conacher and Sons, Bath Buildings,
Huddersfield.

Great Organ, CC to A—58 Notes.

1.—Bourdon	wood ..	16 feet.
2.—Open Diapason (Large) ..	spotted metal ..	8 "
3.—Open Diapason (Small) ..	" ..	8 "
4.—Hohlfloete	wood ..	8 "
5.—Gamba	spotted metal ..	8 "
6.—Harmonic Flute	" ..	4 "
7.—Principal	" ..	4 "
8.—Twelfth	" ..	2 $\frac{3}{4}$ "
9.—Fifteenth	" ..	2 "
10.—Trumpet	" ..	8 "

Swell Organ, CC to A—58 Notes.

11.—Lieblich Gedact	wood ..	16 feet.
12.—Violin Diapason	spotted metal ..	8 "
13.—Rohr Flöte	wood and ..	8 "
14.—Salcional	" ..	8 "
15.—Voix Celeste	" ..	8 "
16.—Gemshorn	" ..	4 "
17.—Piccolo	" ..	2 "
18.—Mixture, Three Ranks ..	" ..	various.
19.—Cornopean	" ..	8 feet.
20.—Oboe	" ..	8 "

Choir Organ, CC to A—58 Notes.

Enclosed in a Swell Box.

21.—Stopped Diapason	wood ..	8 feet.
22.—Viol di Gamba	pure tin ..	8 "
23.—Dulciana	12 wood and spotted metal ..	8 "
24.—Flauto Traverso	wood ..	4 "
25.—Flautina	spotted metal ..	2 "
26.—Clarinete	" ..	8 "
27.—Vox Humana	pure tin ..	8 "
28.—Tremulant	" ..	" ..

Pedal Organ, CCC to F—30 Notes.

29.—Open Diapason	wood ..	16 feet.
30.—Bourdon	" ..	16 "
31.—Quint	" ..	10 $\frac{3}{4}$ "
32.—Violoncello	spotted metal ..	8 "

Couplers.

33.—Swell to Great.	36.—Choir to Great.
34.—Swell to Choir.	37.—Great to Pedals.
35.—Swell to Pedals.	38.—Choir to Pedals.

Three Composition Pedals to Great Organ.

Three Composition Pedal to Swell Organ.

Swell and Choir expression Pedals in the centre and self-balancing.

SOUTH PEMBROKESHIRE CONGREGATIONAL CHORAL UNION.

THE first Choral Festival of this Union was held at Pembroke on May 29th, and proved to be in every way a great success. About 400 singers assembled, and sang exceedingly well under the conductorship of Mr. E. Minshall. This satisfactory performance was very largely the result of the painstaking efforts of Mrs. Cattley, the rehearsal conductor, who had paid several visits to all the choirs. The music was chiefly selected from the Congregational Church Hymnal.

Two meetings were held in Tabernacle Chapel, the evening meeting being filled to overflowing. Owing to the great heat, the programme had to be slightly curtailed. The singing, however, went with much vigour, phrasing being a very strong point. Mrs. Cattley proved herself an efficient accompanist.

Mr. Robert S. Thomas, the energetic secretary, must be complimented on his excellent arrangements.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

DULWICH.—A Special Choral Service was held in Emmanuel Congregational Church on Sunday evening, the 23rd ult. After the ordinary service a selection from "The Creation" was excellently given by the choir, Mr. J. W. Lewis ably accompanying on the organ. The choruses, "The Marvellous Work" and "The Heavens are Telling," went with much spirit and brightness. Miss Winifred Drake sang the solo in the former, and also "With Verdure Clad," very artistically, to the evident enjoyment of the large congregation. Mr. Harrison, who possesses a fine bass voice, sang his solos with great effect, especially "Rolling in foaming billows." Mr. Thornton was heard to advantage in "In Splendour Bright." The whole selection, which took nearly an hour in performance, was listened to with close attention and appreciation.

MILE END.—A new organ containing fifteen stops and built by Mr. A. Monk, was opened at Burdett Road Congregational Church on May 28th, by Mr. B. Jackson. Madame Mary Davies, Madame Antoinette Sterling, Miss Celia Allington, and Mr. F. Goode were the soloists. The choir sang several anthems.

PROVINCIAL.

BROMLEY.—On Sunday, the 23rd ult., Sunday School Anniversary Services were held in the Wesleyan Chapel, when sermons were preached by Professor Davison. The school choir, assisted by the church choir, sang special hymns, chants, and anthems in excellent style, thanks to the careful training of the capable choirmaster, Mr. J. T. Taylor.

EXETER.—Special Centenary Services were held in Southernhay Congregational Church on the 9th ult., when sermons were preached by Rev. Newman Hall, D.D. Special music had been arranged by Mr. Guest, the able organist. Besides suitable hymns, the following anthems were on the programme: "Praise the Lord" (Goss), "O Clap your Hands" (Stainer), "Sing unto God" (Handel).

MIRFIELD.—The new organ, built by Messrs. James Conacher & Sons, in Trinity Methodist New Connexion Church, was opened by Mr. G. H. Hirst on the 16th and 18th ult. Mr. J. W. Burnley gave a recital on the 23rd ult. A specification of the organ will be found in another column.

OUTLANE, NEAR HUDDERFIELD.—On Sunday, June 9th, the anniversary services in connection with the Wesleyan Sunday School were held, when sermons were preached, in the morning by the Rev. James Redfearn, of Longwood, and in the afternoon and evening by the Rev. Gilbert Minedew, of Linthwaite. Special hymns and anthems were sung by the scholars, assisted by the choir, which was considerably augmented for the occasion by musical friends from neighbouring places of worship, under the conductorship of Mr. Eli Pilling. The singing fully maintained the reputation which this school has so long enjoyed in connection with its anniversaries: one notable feature was the rendering of an old time anniversary tune at the evening service, with the chorus commencing with the words "I have been there and still would go," the first verse of which was repeated at the close of the service at Mr. Minedew's request. Mr. J. W. Batley presided at the organ, in conjunction with which there was an efficient orchestral band. The anthems were "Praise the Lord for He is gracious" (Mozart's *Twelfth Mass*), and "The marvellous work" (Haydn's *Creation*), the

solo of which was admirably rendered by Mrs. Gee. After the Benediction at the evening service, the scholars and choir gave a magnificent rendering of Handel's "Hallelujah." The collections for the day amounted to £38.

REEDYFORD.—The Chapel and Sunday School Anniversary Services were held on the 16th ult., when special music was excellently rendered. In the afternoon a Special Musical Service was held, when a crowded congregation assembled. Mr. R. R. Widdop, Mus. Bac., ably conducted. Through the indefatigable efforts of Mr. Robert Tunstall, the patron, who is himself an enthusiastic musician, this choir has been the means of raising the tone of, and giving an impetus generally to, choral singing in and around the district. Mr. Tunstall spares no pains to secure the best means to carry out his work, and in getting Mr. R. R. Widdop, the choirmaster to whose careful tuition the above results are due, he has shewn his usual foresight.

TODMORDEN.—Mr. J. E. Leah, Organist of the Eastwood Congregational Church has been appointed to a similar post at Providence Congregational Church, Rochdale.

WOTTON-UNDER-EDGE.—The Tabernacle has just reinforced its musical service by the acquisition of a new organ. Hitherto the singing has been accompanied by an American organ, but it has long been felt that the large and capable choir belonging to this place of worship deserved the assistance of a more worthy and effective instrument. Some months ago, therefore, it was determined to endeavour to obtain funds for the purpose of procuring an organ; and, as the result of the hearty manner in which the matter was taken up by the congregation, the necessary amount was soon seen to be within reach, and Mr. Sweetland, of Bath, was entrusted with the order to build. The instrument was formally opened by a dedication service and performance of sacred music, when Mr. J. H. Macfarlane gave a recital, fully displaying its power and the variety of effects which are to be obtained from the instrument. Special music was also given on the following Sunday, when the organ was used for the first time in the ordinary congregational worship. In addition to the usual hymns at the morning and evening services, the choir very effectively rendered two or three anthems, as well as choruses from Handel's *Messiah* and Haydn's *Creation*; and in the afternoon the school and choir united in a performance of the cantata *Under the Palms*. Mr. Franklin Higgs, of Gloucester, was the organist for the day.

Reviews.

Songs for Little Singers. By Henry King Lewis. Simpkins, Marshall and Co.—A new edition of this useful work will be acceptable in many families. Over seventy pieces of various kinds have been set to appropriate and interesting music. For small children the book is specially useful.

Harvest Thanksgiving Cantata. By George Shinn, Mus. Bac. (Hart and Co., 22, Paternoster Row, E.C. Paper cover, 1s.; Sol-fa, 6d.)—Cantatas of the right kind suitable for Sunday afternoon performance on "Harvest Festival Sunday" are few and far between. Mr. Shinn has evidently felt this, and has most happily supplied the want. His work contains hymns for the congregation, choruses for the choir, and solos for S.A.T. and B. The choral work is bold and effective, and well within the capabilities of an ordinary church choir. "Thou crownest the year with Thy goodness" and "Let the people praise Thee" are very popular in style. The solos are melodious and easy, and

could be sung by fairly efficient amateurs. The soprano air "We thank Thee, Lord" and the tenor air, "He causeth the grass to grow," are very pleasing. The whole cantata, which consists of seventeen numbers, we can without hesitation recommend to the notice of choirmasters.

Correspondence.

"ATTACK" IN HYMN TUNES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—The appearance of "H. B.'s" letter in your June issue is testimony of a large-hearted wish for fair play, and of your readiness to allow everyone his "say."

"H. B." is indignant at the "nasty habit" of the organist who gives the half-second air lead to his choir—that is an insult to the "trebles."—He sees little objection to the arpeggio lead from the bass. What about the other parts of the choir? Are they not insulted also?

It does not require a smart metaphysician to see that "H. B." compares things that are not equal when he sets the conductor of an orchestra in comparison with the organist at his instrument. The one uses his hands to direct the choir, and the other to play the organ. Neither can do both in the orthodox fashion, but the church organist has to do the next best thing—to combine the two offices.

Of course, given the visible conductor, the lead on the instrument is unnecessary, nor, indeed, would the organist, if he be a man of the least taste, use the "leading half-second" in the case of anthems having an instrumental introduction; the necessity for it does not exist, the prelude leading into the first notes of the Choral openings. At some of our churches, where the habit of the minister is to read the first verse of the hymn between the playing over of the tune and the singing of the same, such a long time elapses that the pitch is entirely lost, and a reminder in some form is absolutely necessary. Whether the "half-second lead" of the air or the arpeggios be the superior, the only difference is that between tweedle-dum and tweedle-dee. Either would be equally grotesque in an orchestra, but then in the latter you have a conductor!

I venture to think that there are very few churches where the organist goes "splash" on to the first chord of the tune in the abrupt manner as would the orchestra led by a conductor. Fancy Jude's tune, "Gallilee" commenced in such a manner!

Therefore, I cannot think of any better way of effecting a united entry of the choir than that advocated in your "leader."—Yours, etc.,

"VERITAS."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Your correspondent "H. B." seems to me to have missed the point altogether in his letter.

Adopting his simile of an orchestra, I would ask, What is the position of an organist in the Church? Is it not equivalent to that of conductor of an orchestra? A conductor taps on his desk to attract the attention of his band, and when he has done that he raises his arm, and all who are watching know that the moment for "attack" has come, and consequently can commence together.

An organist is deprived, by his position—often he is in an out-of-the-way corner—from giving any signal apart from that of sounding in advance (and it should only be slightly in advance) the treble note.

But from a higher point of view it seems to me that "H. B." has lost sight of the true position of an organist; he is at his instrument to lead, in the best way, the service of praise. He has to lead, not an orchestral society, the members of which practice together continually, but "the common people," and to make them feel that they can join in that service.

If "H. B." had had, as I have, fifteen years' experience of leading, he would not talk about "insulting the trebles," but rather consider how best to induce "all men to praise the Lord."

But does "H. B." mean what his letter implies, that the choir are the only people in the church to "sing praises"? If so, I for one cannot follow him, and trebles who feel insulted because their organist gives the congregation a chance to join in the worship by giving them the note they have to commence with, have much to learn as to their position in the sanctuary.

If it be impossible for a trained orchestra to pounce all together on an opening chord without a conductor, how can it be expected from a body of people many of whom are musically uneducated?

"A perfect service" is one, in my judgment, in which all can take part.

Divided authority is not good, and I fail to see the utility of a choirmaster where there is a capable organist, and I cannot see how the choirmaster can aid a congregation to start together.

I should answer "H. B.'s" last question by saying, that the art of true leading is to appear to be accompanying, and no singing is likely to be successful when the organist is only equal to either the one or the other.

—Yours, etc.,

ERNEST W. E. BLANDFORD.

To Correspondents.

A. N.—It was the seventh annual festival. In order to take part next year, you should apply to the Hon. Sec., Mr. T. R. Croger, about January 1st, next.

C. T. D.: We cannot find anything about him.

FRANK: Durham University.

STACCATO: He is a Frenchman.

The following are thanked for their letters:—A. B. (Sweden); F. J. P. (Hull); W. B. (Selby); M. D. (Inverness); S. A. (Wolverhampton); A. P. S. (Goole); P. T. (Newport); W. J. T. (Banbury); F. F. (Ipswich).

Staccato Notes.

MRS. SIMS REEVES, formerly known as Miss Lucombe, died on the 13th ult. She was at one time a well-known singer, and was for many years a successful teacher.

MADAME PATTI reappeared in opera last month. So great was the demand for seats that six guineas was paid for a stall ticket.

DR. SWINNERTON HEAP has been appointed conductor of the Birmingham Choral Festival Society. Dr. Heap was a Mendelssohn Scholar at the Royal Academy. He has had large experience as a choral conductor.

MR. COWEN'S *Harold* is said to be an advance upon anything he has composed before.

PROMENADE concerts are to be conducted at the Queen's Hall in the autumn.

A Music Trades Exhibition was held at the Agricultural Hall last month. In connection therewith vocal and instrumental competitions took place.

THE twenty-fifth Anniversary Festival Services of the London Gregorian Choral Association were held on the 13th ult.

MR. SIMS REEVES is going on tour in Australia, starting in February next.

MR. B. ST. J. B. JOULE died last month. His collection of chants is well known.

A VERY successful performance of *The Hymn of Praise* was given at the Crystal Palace on the 22nd ult.

Accidentals.

A MUSICAL critic, in descanting upon the superior taste of his town, says: "Our ears have been cultivated till they overshadow our other organs."

SHOCKED PATRON.—"Why do you allow boys to go through your audience selling candy at your symphony concerts?"

Orchestra leader.—"Dey zells noddings but big sour balls."

"What of that?"

"Peoples mit dose things in dere mouths gant talk."

"DID your sister enjoy the serenade last night?"

Little Jimmy.—"Yes; she and Mr. Blinks laughed at everything you sang."

"I CANNOT sing the old songs," shrieked the girl at the piano.

"Half a truth is as bad as a lie," muttered the people, as they went patiently about their usual avocations.

"HER voice doesn't display any remarkable range," said the first-nighter. "Why do you advertise her as a high soprano?"

"She costs me five hundred a week," replied the manager.

MAUDE (*at the piano*).—"I do hate these finger exercises. I think they're just horrid."

Edith.—"Why, I think they're lovely! They do show off one's rings to such advantage, you know."

JOBSON.—"Can your daughter sing?"

Robson.—"No."

Jobson.—"Why I thought I heard some one speaking of her singing the other day."

Robson.—"She can't sing, but she does."

"TRIMMINS has a first-rate voice," said the critic at the concert, "but he always comes in behind time."

"Yes," replied the man who lends money. "I guess it's force of habit. Trimmings' notes are always overdue."

"How do you like this great symphony, uncle?" asked the girl, as she and her country relatives sat in the concert hall.

"Well," replied her uncle, with the air of one who speaks with conviction. "I guess it must be a great symphony, for it ain't worth shucks as music."

"WERE you moved by her music?"

"Yes; it amounted to that. I think we should have kept the flat for another year if it hadn't been for her."

"Now, tell me," said the aunt to little Annie, who had been taken to the concert for the first time in her life, "what did they do?"

"Oh, there was a lady screaming because she had forgotten to put on her sleeves, and a waiter played on the piano all the time!" was the child's reply.

THE BRISTOL TUNE BOOK.

LATEST EDITION, 1891.

Containing 905 Tunes and Chants, specially compiled as a Complete Companion to all the Baptist and Congregational Hymn Books.

PRICE from 3s. 6d.

Lists and Special Terms for Choirs, etc., from the Publishers,

W. & F. MORGAN, BRISTOL

POPULAR HYMNS SET TO FESTIVAL MUSIC. By E. MINSHALL.

Very Suitable for Anniversary Services.

- No. 1. "Soldiers of Christ, Arise!"
Sixth Edition, 2d.
- No. 2. "The Son of God goes forth to War."
Third Edition, 2d.
- No. 3. "All Glory, Laud, and Honour."
Fifth Edition, 1½d.
- No. 4. "Brightly Gleams our Banner."
Third Edition, 2d.
- No. 5. "Stand up, stand up for Jesus." 2d.
- No. 6. "I heard the Voice of Jesus say."
(Sol-Fa, 1d.) 2d.

NONCONFORMIST MUSICAL JOURNAL OFFICE,
44, FLEET STREET, LONDON, E.C.

Popular Anthems for Church use.

- No. 1. "COME, LET US JOIN OUR CHEERFUL SONGS!"
By W. HENRY MAXFIELD, Mus. Bac. Price 1½d.
 - No. 2. "TRUST IN THE LORD WITH ALL THINE HEART."
By ARTHUR BERRIDGE. Price 1½d.
 - No. 3. "HOLDEST! BREATHE AN EVENING BLESSING."
By FRANK MATTLAND. Price 1½d.
 - No. 4. "ROCK OF AGES."
By CHAS. BUXTON GRUNDY. Price 1½d.
 - No. 5. "O BE JOYFUL IN GOD."
By W. HENRY MAXFIELD, Mus. Bac. Price 1½d.
 - No. 6. "FEAR NOT, O LAND." (Prize Harvest Anthem.)
By ARTHUR BERRIDGE. Price 1½d.
 - No. 7. "HOLY, HOLY, HOLY."
By W. WRIGHT. Price 1½d.
 - No. 8. "THERE WERE SHEPHERDS." (Prize Christmas Anthem.)
By W. WRIGHT. Price 1½d.
 - No. 9. "HE IS RISEN." (Prize Easter Anthem.)
By J. P. ATTWATER. Price 1½d.
 - No. 10. "O LORD, I WILL PRAISE THEE." (Prize Anthem.)
By ORLANDO A. MANSFIELD, Mus. Doc. Price 1½d.
 - No. 11. "BECAUSE THE LORD THY GOD." (Prize Harvest Anthem.)
By W. HENRY MAXFIELD, Mus. Bac. Price 1½d.
 - No. 12. "ALL HAIL THE POWER OF JESU'S NAME."
(Prize Anthem.)
By ERNEST H. SMITH, F.R.C.O. Price 1½d.
 - No. 13. BENEDICTE OMNIA OPERA. (Prize Setting).
By GEORGE H. ELY, B.A. Price 1½d.
 - No. 14. LET US NOW GO EVEN UNTO BETHLEHEM
(Christmas Anthem.)
By BRUCE STEANE. Price 1½d.
 - No. 15. "CHRIST IS RISEN." (Prize Easter Anthem.)
By JAMES LYON. Price 1½d.
 - No. 16. SAVIOUR, BLESSED SAVIOUR. (Prize Choral March.)
By ERNEST H. SMITH, F.R.C.O. Price 2d.
 - No. 18. LET THE EARTH BRING FORTH GRASS. (Prize Harvest Anthem.)
By ARTHUR BERRIDGE. 2d.
- "The Nonconformist Musical Journal" Office,
44, Fleet Street, London, E.C.

THE ORGANIST'S MAGAZINE OF VOLUNTARIES.

A SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.

Edited by E. MINSHALL.

Published on the First of every Alternate Month. Subscription: 6/6 per Annum, post free.

VOLUME I. Price 13s. 6d.

November, 1891, contains—

Postlude. Walter Porter, F.R.C.O.
Prelude. H. Ernest Nichol, Mus. Bac.
Meditation. Bruce Steane, Mus. Bac.

January, 1892, contains—

Postlude. D. R. Munro.
Andante. B. Jackson, F.R.C.O.

March, 1892, contains—

Andante in A. Arthur Berridge.
March in D. W. Henry Maxfield, Mus. Bac.

May, 1892, contains—

Prelude and Fugue in F. Bruce Steane, Mus. Bac.
Adagio. Geo. Shinn, Mus. Bac.

July, 1892, contains—

"Rockingham." with Introduction and Variations. John P. Attwater.

September, 1892, contains—

Idyll—"An Eventide." Bruce Steane, Mus. Bac.
Introductions, Variations, and Fugue on the Hymn Tune "St. Alphege." W. Henry Maxfield, Mus. Bac.

November, 1892, contains—

March. W. Wright.
Intermezzo. Bruce Steane, Mus. Bac.
Postlude in G. H. Ernest Nichol, Mus. Bac.

January, 1893, contains—

Offertoire in G. J. P. Attwater.
Postlude. W. Porter, F.R.C.O.

March, 1893, contains—

Eventide. W. Henry Maxfield, Mus. Bac. (Prize Composition).
Adagio. W. Wright.
Interlude. J. P. Attwater.

May, 1893, contains—

Introduction, Variations, and Fugate on the Hymn Tune
"Melcombe." Bruce Steane, Mus. Bac.
Andante con moto. J. P. Attwater.

July, 1893, contains—

Prelude and Andante. Bruce Steane, Mus. Bac.
Song Without Words. Arthur Berridge.

SINGLE COPIES ONE SHILLING AND SIXPENCE NET.

PUBLISHING OFFICE: 44, FLEET STREET, LONDON, E.C.

September, 1893, contains—

Concluding Voluntary. Frank N. Abernethy, Mus. Bac. (Prize Composition).

Introductory Voluntary. W. Wright.

VOLUME II.

(To be issued when completed in September, 1895.)

November, 1893, contains—

Prelude and Fugue on "Austria." Bruce Steane, Mus. Bac.
Meditation—An Evening Song. James Lyon.

January, 1894, contains—

Postlude. W. Wright.
Andante con moto. J. P. Attwater.

March, 1894, contains—

Orchestra March. J. P. Attwater.

May, 1894, contains—

Berceuse. Bruce Steane.
An Idyll. James Lyon.

July, 1894, contains—

Cantilene Pastorale. Ernest H. Smith, F.R.C.O.
Pastoral Melody. Arthur Berridge.
Idyll. James Lyon.

September, 1894, contains—

Postlude (Introduction and Fugue). James Lyon.

November, 1894, contains—

Introduction, Variations, and Finale on "Bemerton." (Prize Composition). Ernest H. Smith, F.R.C.O.

Andante. Bruce Steane.

January, 1895, contains—

Meditation. W. Henry Maxfield.
Concert Satz. James Lyon.
Album Leaf. Arthur Berridge.

March, 1895, contains—

Meditation No. 2. James Lyon.
Prelude. Walter Porter, F.R.C.O.

May, 1895, contains—

Andante Moderato. James Lyon.
Caprice. Millward Hughes.

July, 1895, contains—

Souvenir de Mozart. H. S. Irons.
Tocatta. James Lyons.

But from a higher point of view it seems to me that "H. B." has lost sight of the true position of an organist; he is at his instrument to lead, in the best way, the service of praise. He has to lead, not an orchestral society, the members of which practice together continually, but "the common people," and to make them feel that they can join in that service.

If "H. B." had had, as I have, fifteen years' experience of leading, he would not talk about "insulting the trebles," but rather consider how best to induce "all men to praise the Lord."

But does "H. B." mean what his letter implies, that the choir are the only people in the church to "sing praises"? If so, I for one cannot follow him, and trebles who feel insulted because their organist gives the congregation a chance to join in the worship by giving them the note they have to commence with, have much to learn as to their position in the sanctuary.

If it be impossible for a trained orchestra to pounce all together on an opening chord without a conductor, how can it be expected from a body of people many of whom are musically uneducated?

"A perfect service" is one, in my judgment, in which all can take part.

Divided authority is not good, and I fail to see the utility of a choirmaster where there is a capable organist, and I cannot see how the choirmaster can aid a congregation to start together.

I should answer "H. B.'s" last question by saying, that the art of true leading is to appear to be accompanying, and no singing is likely to be successful when the organist is only equal to either the one or the other. —Yours, etc.,

ERNEST W. E. BLANDFORD.

To Correspondents.

A. N.—It was the seventh annual festival. In order to take part next year, you should apply to the Hon. Sec., Mr. T. R. Croger, about January 1st, next.

C. T. D.: We cannot find anything about him.

FRANK: Durham University.

STACCATO: He is a Frenchman.

The following are thanked for their letters:—A. B. (Sweden); F. J. P. (Hull); W. B. (Selby); M. D. (Inverness); S. A. (Wolverhampton); A. P. S. (Goole); P. T. (Newport); W. J. T. (Banbury); F. F. (Ipswich).

Staccato Notes.

MRS. SIMS REEVES, formerly known as Miss Lucombe, died on the 13th ult. She was at one time a well-known singer, and was for many years a successful teacher.

MADAME PATTI reappeared in opera last month. So great was the demand for seats that six guineas was paid for a stall ticket.

DR. SWINNERTON HEAP has been appointed conductor of the Birmingham Choral Festival Society. Dr. Heap was a Mendelssohn Scholar at the Royal Academy. He has had large experience as a choral conductor.

MR. COWEN's *Harold* is said to be an advance upon anything he has composed before.

PROMENADE concerts are to be conducted at the Queen's Hall in the autumn.

A Music Trades Exhibition was held at the Agricultural Hall last month. In connection therewith vocal and instrumental competitions took place.

THE twenty-fifth Anniversary Festival Services of the London Gregorian Choral Association were held on the 13th ult.

MR. SIMS REEVES is going on tour in Australia, starting in February next.

MR. B. ST. J. B. JOULE died last month. His collection of chants is well known.

A VERY successful performance of *The Hymn of Praise* was given at the Crystal Palace on the 22nd ult.

Accidentals.

A MUSICAL critic, in descanting upon the superior taste of his town, says: "Our ears have been cultivated till they overshadow our other organs."

SHOCKED PATRON.—"Why do you allow boys to go through your audience selling candy at your symphony concerts?"

Orchestra leader.—"Dey zells noddings but big sour balls."

"What of that?"

"Peoples mit dose things in dere mouths gant talk."

"DID your sister enjoy the serenade last night?"

Little Jimmy.—"Yes; she and Mr. Blinks laughed at everything you sang."

"I CANNOT sing the old songs," shrieked the girl at the piano.

"Half a truth is as bad as a lie," muttered the people, as they went patiently about their usual avocations.

"HER voice doesn't display any remarkable range," said the first-nighter. "Why do you advertise her as a high soprano?"

"She costs me five hundred a week," replied the manager.

MAUDE (*at the piano*).—"I do hate these finger exercises. I think they're just horrid."

Edith.—"Why, I think they're lovely! They do show off one's rings to such advantage, you know."

JOBSON.—"Can your daughter sing?"

Robson.—"No."

Jobson.—"Why I thought I heard some one speaking of her singing the other day."

Robson.—"She can't sing, but she does."

"TRIMMINS has a first-rate voice," said the critic at the concert, "but he always comes in behind time."

"Yes," replied the man who lends money. "I guess it's force of habit. Trimmings' notes are always overdue."

"How do you like this great symphony, uncle?" asked the girl, as she and her country relatives sat in the concert hall.

"Well," replied her uncle, with the air of one who speaks with conviction, "I guess it must be a great symphony, for it ain't worth shucks as music."

"WERE you moved by her music?"

"Yes; it amounted to that. I think we should have kept the flat for another year if it hadn't been for her."

"Now, tell me," said the aunt to little Annie, who had been taken to the concert for the first time in her life, "what did they do?"

"Oh, there was a lady screaming because she had forgotten to put on her sleeves, and a waiter played on the piano all the time!" was the child's reply.

THE BRISTOL TUNE BOOK.

LATEST EDITION, 1891.

Containing 905 Tunes and Chants, specially compiled as a Complete Companion to all the Baptist and Congregational Hymn Books.

PRICE - - - from 3s. 6d.

Lists and Special Terms for Choirs, etc., from the Publishers,

W. & F. MORGAN, BRISTOL

POPULAR HYMNS SET TO FESTIVAL MUSIC. By E. MINSHALL.

Very Suitable for Anniversary Services.

- No. 1. "Soldiers of Christ, Arise!"
Sixth Edition, 2d.
- No. 2. "The Son of God goes forth to War."
Third Edition, 2d.
- No. 3. "All Glory, Laud, and Honour."
Fifth Edition, 1½d.
- No. 4. "Brightly Gleams our Banner."
Third Edition, 2d.
- No. 5. "Stand up, stand up for Jesus." 2d.
- No. 6. "I heard the Voice of Jesus say."
(Sol-Fa, 1d.) 2d.

NONCONFORMIST MUSICAL JOURNAL OFFICE,
44, FLEET STREET, LONDON, E.C.

Popular Anthems for Church use.

- No. 1. "COME, LET US JOIN OUR CHEERFUL SONGS!"
By W. HENRY MAXFIELD, Mus. Bac. Price 1½d.
- No. 2. "TRUST IN THE LORD WITH ALL THINE HEART."
By ARTHUR BERRIDGE. Price 1½d.
- No. 3. "HOLDEST! BREATHE AN EVENING BLESSING."
By FRANK MAITLAND. Price 1½d.
- No. 4. "ROCK OF AGES."
By CHAS. BUXTON GRUNDY. Price 1½d.
- No. 5. "O BE JOYFUL IN GOD."
By W. HENRY MAXFIELD, Mus. Bac. Price 1½d.
- No. 6. "FEAR NOT, O LAND." (Prize Harvest Anthem.)
By ARTHUR BERRIDGE. Price 1½d.
- No. 7. "HOLY, HOLY, HOLY."
By W. WRIGHT. Price 1½d.
- No. 8. "THERE WERE SHEPHERDS." (Prize Christmas Anthem.) By W. WRIGHT. Price 1½d.
- No. 9. "HE IS RISEN." (Prize Easter Anthem.)
By J. P. ATTWATER. Price 1½d.
- No. 10. "O LORD, I WILL PRAISE THEE." (Prize Anthem.)
By ORLANDO A. MANSFIELD, Mus. Doc. Price 1½d.
- No. 11. "BECAUSE THE LORD THY GOD." (Prize Harvest Anthem.)
By W. HENRY MAXFIELD, Mus. Bac. Price 1½d.
- No. 12. "ALL HAIL THE POWER OF JESU'S NAME."
(Prize Anthem.)
By ERNEST H. SMITH, F.R.C.O. Price 1½d.
- No. 13. BENEDICITE OMNIA OPERA. (Prize Setting).
By GEORGE H. ELY, B.A. Price 1½d.
- No. 14. LET US NOW GO EVEN UNTO BETHLEHEM
(Christmas Anthem.)
By BRUCE STEANE. Price 1½d.
- No. 15. "CHRIST IS RISEN." (Prize Easter Anthem.)
By JAMES LYON. Price 1½d.
- No. 16. SAVIOUR, BLESSED SAVIOUR. (Prize Choral March.)
By ERNEST H. SMITH, F.R.C.O. Price 2d.
- No. 18. LET THE EARTH BRING FORTH GRASS. (Prize Harvest Anthem.) By ARTHUR BERRIDGE. 2d.

"The Nonconformist Musical Journal" Office,
44, Fleet Street, London, E.C.

THE ORGANIST'S MAGAZINE OF VOLUNTARIES.

A SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.

Edited by E. MINSHALL.

Published on the First of every Alternate Month. Subscription: 6/6 per Annum, post free.

VOLUME I. Price 13s. 6d.

November, 1891, contains—

Postlude. Walter Porter, F.R.C.O.
Prelude. H. Ernest Nichol, Mus. Bac.
Meditation. Bruce Steane, Mus. Bac.

January, 1892, contains—

Postlude. D. R. Munro.
Andante. B. Jackson, F.R.C.O.

March, 1892 contains—

Andante in A. Arthur Berridge.
March in D. W. Henry Maxfield, Mus. Bac.

May, 1892, contains—

Prelude and Fugue in F. Bruce Steane, Mus. Bac.
Adagio. Geo. Shinn, Mus. Bac.

July, 1892, contains—

"Rockingham." with Introduction and Variations. John P. Attwater.

September, 1892, contains—

Idyll—"An Eve-tide." Bruce Steane, Mus. Bac.
Introductions, Variations, and Fugue on the Hymn Tune "St. Alphege." W. Henry Maxfield, Mus. Bac.

November, 1892, contains—

March. W. Wright.
Intermezzo. Bruce Steane, Mus. Bac.
Postlude in G. H. Ernest Nichol, Mus. Bac.

January, 1893, contains—

Offertoire in G. J. P. Attwater.
Postlude. W. Porter, F.R.C.O.

March, 1893, contains—

Eventide. W. Henry Maxfield, Mus. Bac. (Prize Composition).
Adagio. W. Wright.
Interlude. J. P. Attwater.

May, 1893, contains—

Introduction, Variations, and Fugate on the Hymn Tune
"Melcombe." Bruce Steane, Mus. Bac.
Andante con moto. J. P. Attwater.

July, 1893, contains—

Prelude and Andante. Bruce Steane, Mus. Bac.
Song Without Words. Arthur Berridge.

September, 1893, contains—
Concluding Voluntary. Frank N. Abernethy, Mus. Bac. (Prize Composition).
Introductory Voluntary. W. Wright.

VOLUME II.

(To be issued when completed in September, 1895.)

November, 1893, contains—

Prelude and Fuga on "Austria." Bruce Steane, Mus. Bac.
Meditation—An Evening Song. James Lyon.

January, 1894, contains—

Postlude. W. Wright.
Andante con moto. J. P. Attwater.

March, 1894, contains—

Orchestra March. J. P. Attwater.

May, 1894, contains—

Berceuse. Bruce Steane.
An Idyll. James Lyon.
At Close of Day. J. P. Attwater.

July, 1894, contains—

Cantilene Pastorale. Ernest H. Smith, F.R.C.O.
Pastoral Melody. Arthur Berridge.
Idyll. James Lyon.

September, 1894, contains—

Postlude (Introduction and Fugue). James Lyon.

November, 1894, contains—

Introduction, Variations, and Finale on "Bemerton." (Prize Composition). Ernest H. Smith, F.R.C.O.
Andante. Bruce Steane.

January, 1895, contains—

Meditation. W. Henry Maxfield.
Concert Satz. James Lyon.
Album Leaf. Arthur Berridge.

March, 1895, contains—

Meditation No. 2. James Lyon.
Prelude. Walter Porter, F.R.C.O.

May, 1895, contains—

Andante Moderato. James Lyon.
Caprice. Millward Hughes.

July, 1895, contains—

Souvenir de Mozart. H. S. Irons.
Tocatta. James Lyons.

SINGLE COPIES ONE SHILLING AND SIXPENCE NET.

PUBLISHING OFFICE: 44, FLEET STREET, LONDON, E.C

Modern Organ Music.

A Quarterly Publication of Pieces in various styles.

Edited by E. MINSHALL.

Price 3s. nett each number; Annual Subscription, 8s. 6d. post free, payable in advance.

PRESS OPINIONS.

'Likely to be a welcome addition to the organist's library.'—*Liverpool Daily Post*. "Will constitute a valuable volume of organ music."—*Leicester Chronicle*. "Will doubtless find favour with many organists."—*Liverpool Mercury*. "The two most recent numbers show no signs of falling off in this useful series."—*Daily News*. "Admirable."—*Musical Standard*.

No. 1 contains

THREE PIECES BY BRUCE STEANE—
Minuet. Abendlied. Fantasia.

No. 2 contains

THREE PIECES BY JAMES LYON—

Introduction, Variations, and Fugato on "St. Michael's."
Communion. Allegretto Pastorale.

No. 3 contains

THREE PIECES BY W. HENRY MAXFIELD, MUS. BAC.—
Allegretto Impromptu. Fantasia Pastorale. Jubilant March.

No. 4 Contains

THREE PIECES BY J. P. ATTWATER.
Scherzo. Larghetto. Hommage à Handel.

"MUSICAL JOURNAL" OFFICE, 44, FLEET STREET, LONDON, E.C.

THE CONGREGATIONAL PSALMIST.

Edited by the late HENRY ALLON, D.D.

TUNES AND CHORALES (649).

Including original book and all additional tunes. O.N. and Tonic Sol-fa. Prices, 4/- cloth and 5/- roan.

CHANTS, SANCTUSES, ETC. (107).

(Original book.) By the best Composers, ancient and modern. Music arranged for Congregational use. O.N. or Tonic Sol-fa. Prices from 6d.

CHURCH ANTHEMS (115).

(Original book.) By the best Composers. Music arranged for Congregational use. O.N. or Tonic Sol-fa. Prices from 1/4. Words only, 4d. and 6d.

COMPLETE CHURCH ANTHEMS (154).

Containing above book and additional Anthems. O.N. only, crown 8vo, prices 4/- and 5/-. Words only, cheap edition, 6d. and 8d.

CHEAP EDITION OF

CHANTS AND ANTHEMS.

Bound in 1 vol. (viz., the 107 Chants and the 115 Anthems). O.N. or Tonic Sol-fa. Prices from 2/-. Words only, large type, 1/6 and 2/6.

THE CONGREGATIONAL PSALMIST HYMNAL.

Edited by the late HENRY ALLON, D.D. Tunes revised by Professor W. H. MONK, Mus. Doc. 921 Hymns and Tunes, O.N., from 3/-. 921 Hymns and Words, O.N., from 8d.

REVISED CHANTS, ETC. (180).

Uniform with "Psalmist Hymnal." Comp. Score, O.N., from 2/-. Words only, 6d.

A POPULAR SUNDAY SCHOOL HYMN BOOK.

CHILDREN'S WORSHIP.

A Book of Sacred Song for Home and School use.

Edited by the late HENRY ALLON, D.D.

Containing 652 hymns, simple enough for the Infant School, and mature enough for the most advanced Bible Classes, and sufficient in number and variety for all uses of School and Home Worship.

WORDS ONLY.

		s.	d.
Single Column Edition.	32mo, limp cloth ...	0	8
" " "	" cloth boards ...	0	10
" " "	" " extra fine paper ...	1	0
" " "	" leatherette, red edges ...	1	4
" " "	" roan, gilt edges ...	1	8
" " "	Large Type. 16mo, cl. boards ...	2	0
Cheap Double Column Edition.	Paper sewed ...	0	3
" " "	" Canvas ...	0	4
" " "	" Cloth ...	0	6

MUSIC FOR ABOVE.

Compressed Score.	O.N. 8vo, cloth boards ...	2	6
" " "	" " roan gilt ...	3	6
Tonic Sol-fa.	8vo, cloth boards ...	2	6
" " "	" " roan gilt ...	3	6

(Separate Vocal Parts can be had at 1s. and 1s. 6d.)

A LIBERAL ALLOWANCE TO SUNDAY SCHOOLS & CLASSES.

LONDON: HAZELL, WATSON, & VINEY, LD., 1, CREED LANE, E.C.

Printed by HAZELL, WATSON, & VINEY, LD., London and Aylesbury; and Published at the Office of THE NONCONFORMIST MUSICAL JOURNAL, 44, Fleet Street, London, E.C.